THE TONE SYSTEM
IN
PUBLIC SPEAKING AND READING
BY
ARTHUR EDWARD PHILLIPS

In Memoriam

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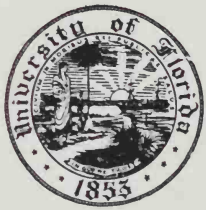

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THE TONE SYSTEM

IN

PUBLIC SPEAKING AND READING

REVISED EDITION

A DISCUSSION OF THE SOURCES OF EFFECTIVENESS IN ORAL EXPRESSION AND IN THE TEACHING OF ORAL EXPRESSION, WITH ILLUSTRATIONS AND SUGGESTIONS

BY

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PREFACE TO FIRST EDITION.

This book is born of a desire to make plain and practical that which I believe to be the main source of effectiveness in delivery—the true expression of feeling. Constant observation has convinced me that the failure to speak naturally and well rarely arises from inability to grasp or express thought, but almost always from the inability to grasp or express feeling. By feeling, however, is not meant the "emotional" as when we speak of an emotional preacher, but *earnestness*, that certificate from the soul that the thought is genuine and that the speaker or reader is sincere.

It is unfortunate that this department of expression has in marked degree been ignored, and that "thought" in a confused or narrow sense has received almost sole consideration. I believe this to be due, first, to the failure to perceive the universality of the symbols of emotion irrespective of the language in which the emotion is clothed, and, second, to the failure to perceive the scope and power of the principle of reference to experience.

In elaborating the foregoing statements, in the work itself, I have thought it wise to depart from the veiled and sometimes insidious references that have characterized text-books on elocution, and, instead, to state frankly what I believe to be wrong or right in existing systems, and my reasons therefor. There has been altogether too much flattery and adulation in public and too much abuse and condemnation in private, in pedagogical circles of elocution and oratory. If a thing is wrong it deserves

to be condemned openly, if right it deserves to be praised openly, and he who has the true interests of expression at heart will not shirk the responsibility of presenting the results of careful investigation, please or displease whom it may.

What is here set forth is not the impulsive chronicling of a suddenly conceived idea, but the result of several years of careful inquiry, and whether its value be much or little, the pains were many. While the fact of tone in utterance is by no means new, it is believed that there is here presented, for the first time, a practical method by which the tone principle can be utilized in all its power.

Special thanks are due to Mrs. Abbie Birdsall-Phillips for her valuable assistance, and also to Mr. Charles W. Phillips for his keen, comprehensive and fruitful discussion of the various points treated.

ARTHUR E. PHILLIPS.

Chicago, November, 1899.

PREFACE TO REVISED EDITION.

In this revised edition of "The Tone System" the author has only to reiterate what he said in the preface to the first edition, but with even greater emphasis, that "the failure to speak naturally and well rarely arises from inability to grasp or express thought, but almost always from the inability to grasp or express feeling."

The application of the tone principle, indicated in Part II, will be found in complete detail in the author's "Natural Drills in Expression with Selections."

A. E. P.

Chicago, April, 1910.

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PART I.

THE TONE PRINCIPLE.

THE TONE SYSTEM

IN

PUBLIC SPEAKING AND READING.

CHAPTER I.

THE RUSH OR ELEMENT SYSTEM.

It is my purpose to offer some reasons for the ineffectiveness that has in large part characterized oral expression and instruction in oral expression, and, further, to set down a few principles the application of which it is believed will, to some extent, do away with this ineffectiveness. Necessary to this is an examination of elocutionary methods as set forth in the works recognized as authorities.

In 1827 there was published a book whose influence is still felt, and which, until recently, dominated elocutionary instruction in America. This book was entitled "The Philosophy of the Human Voice, embracing its Physiological History, together with a system of principles by which criticism in the art of elocution may be rendered intelligible, and instruction definite and comprehensive." The author was Dr. James Rush, of Philadelphia.

Dr. Rush in his introduction tells us: "The analysis of the human voice contained in the following essay,

was undertaken some years ago, exclusively as a subject of physiological enquiry. Upon the discovery of some essential functions of speech, I was induced to pursue the investigation, and subsequently to attempt a methodical description of all the vocal phenomena, with a view to bring the subject within the limits of science, and thereby to assist the purpose of oratorical instruction." And further on he says: "The following essay exhibits an attempt to delineate the varying modes of speech with a precise analysis which may render criticism instructive and afford to future times the means of comprehending its discrimination." In the work itself he tells us, in the first section: "All the varieties of sound in the human voice may be referred to the following heads: quality, force, time, abruptness, pitch. The detail of these five genera, and of the multiplied combination of their species, includes the enumeration of the expressive powers of speech." Then follows, section after section, the most minute analysis of all vocal phenomena.

Having completed his analysis, he somewhat briefly but specifically applies his discoveries to the vocal expression of the passions. He tells us that "admiration is shown by the rising third, fifth and octave. The octave has the power of raillery. When the guttural emphasis is united with these intervals it adds scorn to a question. The downward third, fifth and octave are given to phrases significant of authority, command, confidence, and satisfaction. Sorrow, grief, vexation, chagrin, etc., with all the differences that may exist between them, are still expressed by this intonation of the wave of the semitone. Radical stress is employed on the imperative words of authority. The tremor of the second and of higher intervals is shown in the expression of exultation, mirth, pride, haughtiness, sneer, derision, contempt."

Of the mode of instruction in elocution he tells us: "I have thus far set before the eye of philosophy a copy of the designs of nature, in the construction of human speech. It is necessary, if I may carry on the figure, to furnish at the same time a 'working plan' to him who may wish to build up for himself a fame in elocution;" and a little later, "If I were a teacher of elocution I would form into a didactic system the mode of practice by which the analysis contained in this work was accomplished, and would assign to my pupil a task under the following heads: Practice on the alphabetic elements; practice on the time of elements; practice on the vanishing movement; practice on force; practice on stress; practice on pitch; practice on melody; practice on the cadence; practice on the tremor; practice on the quality." "The pupil is to learn not only the names of the notes (alphabetic elements), but all their varieties." "Let the student reiterate his tonics and subtonics until he finds himself possessed of such a command over them, that he may give any required quantity to their syllabic combinations," (page 351), and "The pupil, without confusing his ear by other particulars, should exercise himself in the natural radical and vanish on all the extendible elements. In this elementary intonation of the equal concrete, particular attention should be paid to the structure of the vanish. The pupil must therefore endeavor to attain that delicate expiration which may render its limit almost imperceptible." And under "Pitch," "I would have every interval of pitch both in an upward and downward direction, and in concrete movement and radical change, practiced in every tonic and subtonic element." Also, "that the pupil may ascertain when he is executing a downward interval, let him familiarize his ear to the effect of the last

constituent of a cadence, consisting of a gradual descent upon three distinct syllables;" and further, "I would have the pupil in going through the elements, play upon them in the movement of the wave."

From these quotations which I have made it will be seen that the purpose of Rush was twofold. First, to set down accurately and minutely the physiological phenomena of the voice. Second, to establish a system of instruction based on these recorded and classified phenomena.

His first purpose he attained so thoroughly and so satisfactorily that all subsequent investigators have found little to add or take away. His analysis, in the main, stands unchallenged.

Also, in marked degree, he attained his second purpose. As I write I have beside me book upon book published in America upon the subject of elocution, and with few exceptions they all follow, and follow closely, the Rush system. One noted writer in the introduction to his work says: "I have labored to simplify and make practical Dr. Rush's 'Philosophy of the Voice,' which I consider the most complete system ever offered to the student of elocution," and in the body of the work the author is constantly reproducing the terminology and illustrative matter of Dr. Rush. In another work on oral expression that has run through many editions, we find the author elaborating his title thus: "A Manual of Elementary Exercises for the Cultivation of the Voice in Elocution, founded upon Dr. James Rush's 'Philosophy of the Human Voice.'" And in yet another representative text we find the authors acknowledging Rush as, in large part, the father of their methods. So numerous, in fact, are the text books that base their method on the perception

of the elements that one is justified in the statement that the Rush or element system has been the very core of elocutionary instruction in America.

By referring to the quotations from Rush we can see that he sought to attain excellence in the art of delivery by means of instruction in the use of the elements of vocal sound. Rush argued that as intelligible human sound exhibits phenomena, which he styled "pitch," "force," "time," "quality," "abruptness," the proper way to become a master of expression lay in the practice upon, and application of, these elements, and these elements considered separately. Says Rush: "Let the master and the scholar meet without books. Let the master exemplify the graceful spring of the vanish, the effect of the second and of intervals of pitch. Let him make the scholar sensible of the difference of these intervals of separate utterance. Let him show the peculiarities of a rising and falling movement; in short, let his lessons consist of his alphabet of vocal functions throughout the whole of the elements. Let the scholar practice these things as a task when he retires, let it not be to hear him read and vainly try to imitate him, but to repeat his practiced elements and to hit at once any required mode of voice."

Following conscientiously the method laid down by Rush, a student finds himself studying speech in its elemental form. His study is in sections. He takes the element "a" and he practices upon it, first in respect to its possible variations in pitch, force, time, and so forth. He has to pay particular attention to the structure of "the vanish in the equable concrete," to "practice every interval of pitch both in an upward and downward direction" and in "concrete movement and radical change;" he has to "familiarize his ear to the effect of the last con-

stituent of a cadence," and he must play upon the "a" in "the movement of the wave." Then, too, the student's attention is directed to the vocal phenomenon called "stress." Having educated the ear to this phenomenon, he is told that he must practice it until he is able to produce with perfect precision the "vanishing" stress, the "radical" stress, and other phases. He must so work on what is called the "tremor" of the voice until his execution of it satisfies his ear, and so on throughout all the variations of the elements.

Had Rush stopped here, had he contented himself with setting down a series of elementary exercises for the development of the voice, the world of expression would have little cause to quarrel with him. It might disagree as to the value of so much isolated, soulless drill, but the question would be one of the relative values of various systems of voice-building. And even then it may be doubted whether any system of vocal training for the purposes of speech can entirely ignore the principles of Rush.

But Rush went further. Having attained a mechanical exactness in the numerous exercises set down, the student is then to apply these elements to the reading aloud of literature! And here Rush made a momentous mistake. Once his philosophy was seized upon and adopted in relation to interpretation, it caused its followers to look to externals alone, and in time begot such artificiality that the term elocution became a by-word. The student's attention was taken from the very essence of speech, the thought and feeling, and concentrated upon the mechanical execution of vocal elements as such.

For example, the student turns to a page of a noted Rush text-book and finds there three lines of Milton's Morning Hymn:

"His praise, ye winds that from four quarters blow,
Breathe soft or loud; and wave your tops, ye pines,
With every plant, in sign of worship wave."

The student notes the text book comments—"effusive orotund," "subdued force," "full and prolonged median swell," "low pitch," "equal wave of the second." Following his instructions and training, the Rush disciple proceeds. He concentrates his mind upon the "effusive orotund;" he tries to reproduce it; next he puts his mind on "subdued force," he tries hard, very hard to add that; next he passes to "median swell," tries heroically to combine this with the others, and then, struggling with these, he makes a desperate effort to include "low pitch" and "equal wave of the second!" What is the result? What must be the result? An execution precise and mechanical. Has the student thought of the meaning of the lines? Has he felt their beauty? their purpose? Ask him. He will tell you he thought only of the "orotund," "subdued force," "low pitch" and of the "equal wave of the second." And why? Because he is trained to look for elements, for the *anatomy* of speech. Is it any wonder that we find individuals, year in and year out, standing before audiences, public and private, and reading or speaking with soulless precision?

CHAPTER II.

THE SUBJECTIVE SYSTEM.

I have said that the Rush or element system dominated the elocutionary realm for half a century, and still holds supreme sway in certain quarters. It was, however, inevitable that with the changes taking place in the industrial and intellectual world there would sooner or later come a revolt. Some truthseeker would perceive the artificial structure so conspicuously erected by Rush, and seek to overturn it. This was the case.

Almost simultaneously there appeared two series of works that, both by implication and direct reference, attacked the element system. In opposition to the Rush view these writers contend that reading and speaking are subjective, and must proceed from within, that there must be something in the mind before anything can come out of the mind, and they proceed to develop a system on these subjective lines which, they contend, will do away with artificiality. That I may present this view fairly I quote liberally from the work of one of the leaders of this school.

In the introduction to one of his works this author says: "Vocal expression is the most subjective and spontaneous form of art; it is the most immediate manifestation of thought and feeling. It does not represent pro-

ducts, but manifests processes; it reveals emotions and conditions; it is the outbreathing of the soul. This book is an endeavor to meet the problem of delivery from another point of view (different from Rush and others), and to arrange some steps for its improvement different from either of the two methods commonly in use (imitative and mechanical). There is an endeavor to recognize the fact that the technical actions of vocal expression must be studied side by side with the actions of the mind, which they manifest. Everything proceeds from the principle that in natural expression every modulation of the voice is the direct effect of some action or condition of the mind, and that very frequently, wrong action of delivery can be traced to wrong action in thinking, such as one-sidedness, lack of control over emotion, lack of imagination, or the fact that conception is too abstract," and "delivery is a question of responsiveness." And again "The fundamental element of expression is thinking; all expression is primarily an effort to reveal thought." And further on,—"Here, then, are the fundamental requisites of reading and speaking, in accordance with the laws of nature and the human mind; impression must precede expression; the act of thinking must be accentuated; *there must be developed the power to pause and hold the mind upon one idea until a conception arises so vivid as to create a response.* True expression is based primarily upon this mental action." And later,—"Expression must be simply transparent thinking. To improve expression, therefore, thinking must be made stronger. No superficial rules, no aggregation of artificial tricks, can ever furnish substitutes for the living act of thought."

From these extracts it will be seen clearly that the pivotal point of the subjective method is the grasping by

the speaker or the reader of the thought; that if the student will take a passage and think over it, right expression will come.

Duly considering all that is here insisted upon, I contend that this system has been of little direct benefit to the *average* student of delivery. The reason for this contention is to be found in the truth that in order to secure effective expression it is not enough to ask a student simply to see and feel the thing to be expressed, or, to phrase it differently, true responsiveness will rarely follow the act of simple contemplation.

Throughout the book referred to, there are problems which the student is to solve. We have: "To develop vocal expression, therefore, become conscious of the impulse to express. Meditate upon some beautiful poem or passage of good literature, until something of the feeling that dominated the heart of the author is awakened, then simply give it voice and become conscious of the spontaneous tendency of noble thought and feeling to dominate voice and body." And then follow some lines from Tennyson's Sir Galahad:

"Sometimes on lonely mountain-meres,
I find a magic bark;
I leap on board; no helmsman steers;
I float till all is dark.
A gentle sound, an awful light;
Three angels bear the Holy Grail;
With folded feet, in stoles of white,
On sleeping wings they sail!"

Now given a student who is already possessed of a sensitive and responsive organism, and the instruction to meditate may be productive of excellent results. But

unfortunately the average person is not gifted with this dramatic temperament, and while this exercise may aid him a little it will certainly not achieve the desired end.

It is contended, and by actual test I have demonstrated it, over and over again, that some students might "meditate" upon this passage until doomsday and never be able to reproduce the true emotions that lie in these fine lines. It is useless to say they do not try; they do. It is also useless to argue that they do not know how to "meditate." If they do not know how, then clearly the problem is an impracticable one, and the student must first learn to meditate in general before he tries to meditate on these lines in particular.

Again, we have: "Take some animated extract, vividly conceive each idea, and yield to its influence. See, feel, and tell simply and naturally only what has been seen and felt." Here again the criticism is that the ordinary student cannot see, feel and tell other people's thoughts and feelings naturally. And quite likely the student will immediately tell the instructor that that is the very thing in which he seeks help. It is true the problem is to tell only what has been seen and felt, but while much may be seen and felt inwardly, quite often very little or nothing has been seen and felt expressively. What teacher has not had a scholar say to him, in effect, of Tennyson's Bugle Song: "Yes, sir, I see all. I see the long light and I see the light shake across the lakes, and I see a cataract leap with glory, but I cannot express all this." He has done right thinking, but his organism is not responsive. And this is the one great problem—how to make a student harmoniously and completely responsive.

Surely, it is sheer nonsense to tell a student that he

must keep on thinking about lights shaking across the lake until his organism responds. ("Pause and hold the mind upon one idea until a conception arises so vivid as to create a response.") If this be necessary, then ninety-nine persons out of a hundred will never read well. I repeat that how to arouse this necessary responsiveness is the great problem of instruction in oral expression and the problem which the subjective system has not solved. If the problem is solved by meditation, incidentally it may be asked what provision is made in cases where the reader's convictions or tastes are antagonistic to the thought to be dwelt upon? How long, for instance, would an atheist require to meditate in order to give spontaneous expression to Pope's "The Dying Christian?" Must a man who would portray Iago wait until his contemplation of Iago arouses spontaneously all Iago's devilish feelings? Is not the man's utter abhorrence of Iago an effective bar to spontaneous expression from meditation?

My second criticism of the purely subjective system is that consciously or unconsciously its advocates fall into artificial methods much after the Rush style. For instance, not Rush himself with all his philosophic and analytic skill treats of the element "inflection" with the exhaustiveness that we find in some of the text books of the subjective method. They apparently ignore their intention of concentrating the mind of the student solely upon the synthetic form of speech and instead examine with the minutest detail the various phenomena of an element, inflection!

This element of inflection, it may be remarked, has been the bugbear of all writers upon elocution. Even before the time of Rush, and most markedly since, elocu-

tionists have bowed down before its awful front. And yet, truth compels the statement that inflection as such has absolutely no place in a system of practical instruction in interpretation. As will be shown later, it is not truly a symbol, and gives place to a more comprehensive and more practical principle.

Coming now to precise statements regarding inflection, we find in a standard subjective text book: "Minor inflections present many difficulties; in general they suggest a chromatic scale, while major inflections suggest the diatonic scale. Minor inflections are manifestive of weakness. Such weakness may be physical or mental, or it may be due to a lack of volitional control. Major inflections predominate in the expression of all normal emotions or character." Major and minor inflections? chromatic scale? diatonic? It reads like a verbatim transcript from Rush. What is this but forcing the student's attention upon those very isolated elements which are so loudly condemned? And again: "Give some simple passage, first indifferently and then with genuine earnestness, without increasing loudness, and observe the effect upon the inflections." Is this not taking the mind from its earnestness and putting it upon an external? Is this not artificial? And further: "Make the emphatic word of a clause salient by a falling inflection, and subordinate the unemphatic words by giving them the same inflection, but shorter and upon a much lower pitch. Reverse the form and give rising inflection." Here the student is to take his mind from the thought and feeling and concentrate it upon the isolated element "inflection" downward and upward. Surely this is in contradiction of the "think the thought" precept, and most distinctly artificial. And again: "Read some passage, taking time to

realize intensely each successive idea before giving it expression, and so vary the pitch and other modulations of the voice as to show that the period of silence was necessary on account of this mental activity." Vary the pitch? The pitch! Again I ask if this is not artificial. And further on: "Give lines full of kingly dignity, authority, intensity, or such elements as will naturally increase force, and express them by greater decision of touch and variety of pitches and pauses, but without increasing loudness." Again we behold mechanics. The student is told to concentrate his mind upon "greater decision of touch," and upon expressing a given line with a "variety of pitches and pauses," and at the same time, if we can conceive the possibility of the complex proceeding, he must not increase his loudness. What becomes of the thought and feeling in this exercise? Is it not the purest mechanics? The unavoidable conclusion in the face of these illustrations and quotations is, that the subjective system, while masterful in its attack upon the element system, fails when it attempts to meet pedagogical demands.

It may seem strange in the face of this to say that the subjective system is acceptable so far as it goes. Yet such is the fact. No one can take exception to the fundamental its advocates have insisted upon. For while meditation upon the thought may not produce responsiveness (as already shown), it cannot fail to prove an excellent mental discipline, and result in more accurate thinking. And no system of elocutionary instruction can be called rational which omits this principle of "thinking the thought;" and it may even be asserted that with the student of delicate sensibilities the subjective system may be adequate.

But after this has been said, all has been said. The

great fact stands out that "thinking the thought" cannot properly be called a remedy for lack of responsiveness, and those thousands whom it is the aim of elocution to reach and inspire cannot enter into the joys of expression through this purely subjective portal. In their case it is folly to believe that meditation upon an idea as phrased in prose or poetry will, of itself, realize its effective expression. Something more is needed.

Summing up what has been said, we have these contentions:

(1) Eliminating minor differences, contemporary instruction in oral expression is embraced under two systems—the element (Rush) system, and the subjective ("think the thought") system.

(2) The element system insists upon the student consciously mastering the elements of pitch, quality, force, time, abruptness and their numerous subdivisions not only for specific purposes of voice building but for active application to the interpretation of literature.

(3) The element system as a system to be applied actively to interpretation involves an immense waste of time, and to a marked degree attains results that are artificial.

(4) The subjective system teaches as its central principle that expression is best achieved by the specific act of meditation upon the literary selection as it stands.

(5) This meditation alone is rarely sufficient. The student may not even see; if he sees he may not feel; if he sees and feels, he may not see and feel responsively.

(6) The subjective system, while acceptable so far as it goes, does not go far enough and absolutely fails to secure effective responsiveness with the great mass of students. "Think the thought" is not a cure for lack of responsiveness.

(7) In so far as the subjective system incorporates inflection into its method to that extent does it depart from its own central principle and follow that of the element system.

It may be said by some that my criticism of these systems has been cursory; that it takes more than a few paragraphs to prove the inadequacy of systems which are so strongly entrenched in the field of expressional pedagogics. I admit it, and, therefore, it becomes necessary to consider the working principles of vocal expression.

CHAPTER III.

THE PURPOSE OF ELOCUTION AND ITS GENERAL CLASSIFICATION.

As a science, elocution deals with the examination and classification of all phenomena of delivery intelligible to the listener; in other words, a treatment of the principles underlying intelligibility in utterance. As an art, elocution concerns itself with the application of these principles.

When a man speaks, what is his purpose? It is to put all the thoughts and feelings his language is intended to contain, into the mind and soul of another. Elocution is not "speaking out," as has been so constantly iterated, but "speaking to;" not "elocution," but "allocution;" it, perforce, implies a listener. It is a telling, and, in fact, might not be inaptly termed the science and art of telling. Man separated from his fellow would have no use for elocution.

The all comprehensive purpose, then, of elocution is objective. Its aim is intelligibility. Its method of procedure must be altruistic. It implies that the speaker, if he would realize his aim, must adjust himself to the capacities of another, and, paradoxical as it may seem, must consider self not at all in order that self may be

considered most. Not to deal in riddles, the speaker, no matter how strongly he may desire to utter the language in a certain manner, must give up that desire, and be governed by the powers of comprehension of the listener, in order that a higher desire, the desire to impart the thought and feeling to the listener, may be gratified.

Because I here assert that elocution is first and foremost an objective affair, let it not be hastily inferred that I deny that elocution has in it considerations which are properly classified under the head of subjective. Far from it. I admit the place of the subjective. But I assert that a consideration of elocution to be scientific, demands that the subject shall be treated as finding its foundation in the objective world. And I go further, and assert that any one who at any moment of his study ignores the inherent objective nature of elocution, will lose his true expressional compass, and in all likelihood make false courses. That chaos exists in respect to a scientific treatment of elocution, may be ascribed to the fact that writers have not this compass, or possessing it, constantly forget to use it.

To insist that expression is wholly a subjective concern is to presume that because a speaker sees or feels a given thought or emotion it follows that the listener also does, a presumption not warranted in practice. A listener will interpret a sign or a symbol, vocal or gestural, as meaning what it has always meant to him, whether that meaning was intended by the speaker or not. Interpreted strictly the subjective method implies not only a total disregard of the listener's capacities, but insists upon the death of art in elocution. It would enthrone egoistic impulse as the sole sovereign of effective delivery. Judgment would no longer share in the sway.

Treating the subject from its objective side, we proceed

to consider the listener. A person has just spoken. Now how did the listener get the speaker's thoughts and feelings? He will tell you, through his senses. Ask him further and he tells you that he got the thoughts and feelings by means of certain phenomena. These phenomena were reported by the senses to the brain and there were interpreted to mean certain things, or, there voluntarily or involuntarily aroused certain states. Asked to particularize, the listener tells us that he saw the speaker's arms move in a certain way; he saw the face take on a certain look; he observed the physique and apparel and general appearance of the speaker, and further he heard certain vocal sounds. All these, taken together, the listener tells us, gave him the thoughts and feelings. That is to say, all these phenomena represented or stood for thoughts and feelings. To the listener they were symbols picturing the speaker's mind and soul.

It is quite possible that some will object to the use of the word symbols and insist that I should use "signs" as being more accurate. To this I answer that I have either to take a term that is too narrow or one that is too broad. Symbols may not strictly embrace all the phenomena of telling, but signs would embrace much more, and, as one of the definitions of symbols reads thus, "The sign or representation of something moral or intellectual by the images or properties of natural things," I feel justified in using its plural as the generic name for all those phenomena which the listener must interpret in order to get the thoughts and feelings of the speaker.

We see, then, that what might be called the intermediate agents between the speaker and the listener are symbols, and the great concern of the speaker will be the fullest comprehension of their relative value and significance.

The classification of the symbols of thought and feeling that has hitherto been adopted by writers on elocution is open to criticism. Some would seem to consider that elocution is concerned solely with the vocal organs; others apparently fix the boundaries at pantomimic expression. But if elocution be concerned with all the means by which the listener gets the thoughts and feelings from the speaker then its scope is wider, and instead of one or two general heads, a complete classification of elocutionary symbols demands three.

We enter an auditorium. Before us is a public speaker. He says not a word, makes not a movement, yet he is telling us something. We note his clothes; their make and fit; we note his physique, his rotundity or spareness; we observe closely his face and head; from top to toe we examine him. Each of these things that we observe is a symbol, standing for this or that. One inclines you to the belief that he is honest, another tells you he is neat, yet another symbolizes sociability, and every symbol, separately or in conjunction, has talked to you of the speaker and told you something about him. Such symbols as these are so markedly of one kind as to demand a separate classification and may be denoted as symbols of personality.

The remaining two generic heads are more easily defined. Let us suppose our speaker arises and begins to talk. Throughout his speaking we find a great variety of movements and a great variety of sounds. It will give us a very intelligible and clearly marked classification of these if we set down all movements of the body and its parts perceptible to the eye of the listener, all changes of position, under the head of action, symbols made by action. And all intelligible sounds made by the vocal organs under the head of vocal symbols, symbols made by voice.

Thus, then, the three generic heads under which come all the phenomena of delivery are Personality, Action, Voice.

CHAPTER IV.

THE SUB-CLASSIFICATION OF VOCAL SYMBOLS.

As a sub-classification of the symbols of voice, Rush, as we have seen, sets down the following: quality, force, time, abruptness, and pitch. And the larger part of his work is taken up with evidence that in these five genera are included the expressive powers of speech.

The mistake Rush made here was in considering these five genera as in themselves *symbols*. The term symbol, as here used, means something which is in itself intelligible. Now, these five genera of Rush, pitch, force, quality, time, abruptness, have not, separately, this intelligibility, and, therefore, remarks upon them, as to their isolated significance, are of little practical value to the student. Pitch, for instance, is never, in speech, separated from some of the varieties of time—time from quality—quality from force—as Rush himself asserts. Every human sound invariably contains them all. And, what is of supreme importance here, it is only in their *combination* that they become intelligible. A listener never interprets utterance by saying to himself, "The speaker's pitch stands for this, his stress for that, his quality for so and so". He takes the sound *as a synthetic whole* and understands it to represent certain thoughts or feelings. Never for a moment does his mind dwell upon

force, quality, abruptness, as such, and if it did, the probability is that the thoughts and feelings would be wholly lost to him.

It is argued, therefore, that pitch, time, quality and the other elements, in isolation, are not entitled to the term symbols, taking the term symbols to mean intelligible phenomena. And yet, as we have already seen, and are still to see, these five elements have been the source of all elocutionary dicta. Not a text book, not an article, not an utterance which does not sooner or later enter upon a minute analysis of pitch, force or quality. Even the very latest writers, have found it necessary to recognize one or more of these elements and discourse lengthily thereon. And this, despite the fact that nearly every reference to these five elements, as such, does more harm than good. That elocutionists and writers upon elocution have so long based instruction upon these elements is another proof of the great difficulty man has in getting out of a deep worn rut.

Now, if these five elements, considered separately, are not vocal symbols, what then are the vocal symbols? The symbols can be embraced under four sub-heads—Articulation, Prominence, Pause, and Tone. In the main, the first three symbolize thought, the last symbolizes feeling. Let us here consider the tone symbols, symbols made by tone.

A speaker says, "The soldier smote the man." What do I get from his manner of delivery of these words? I get the idea that a certain soldier smote a man, and further that the speaker is somewhat indifferent to the fact. Again the speaker utters the words, "The soldier smote the man." From his manner of delivery this time I get the information, as before, that a certain soldier smote a man,

and further that the speaker is indignant at the fact. Again the speaker says, "The soldier smote the man." Again do I get the information that the soldier smote the man, but the manner of delivery this time tells me that the speaker has pity for the man that was struck. Here, then, are the same words uttered three consecutive times, each time conveying to me the fact that a certain man was smitten, but each time informing me of something further, and that something varying with each utterance. What was it in the speaker's delivery that gave me these different impressions? It was variations in a symbol of voice which I shall name tone. Apart from the words there came a distinguishable symbol which told me of a state or feeling. In the first case the tone of the speaker told me of a state of feeling of indifference; in the second case the tone of the speaker told me of a feeling of anger, and in the third instance the tone of the speaker told me of a feeling of pity.

I have taken a simple illustration, but the observations here made hold good in all utterance. A listener finds in all speech symbols which we have called "tone," which clearly and unmistakably symbolize to him certain states of feeling. Whether the listener hears a man calling out a dry column of figures, or asking at the dinner table that the bread be passed, or again hears him calling some one a fool, in every instance there is to be found tone, telling the listener the feeling or state of the speaker, and which may be designated as indignant, indifferent and the like. And note that this tone is comprehended by the listener irrespective of the words. I may stand outside a room in which several people are talking. I speak of them with the utmost positiveness. Now, I say, one is laughing, now another is sobbing, now a third is pleading, a fourth is

angry, a fifth is indifferent. How do I know this? Is it by the words? No. They are not distinguishable. I know this by the "tone." And what is it I know? States of feeling, their kind and degree.

It seems extraordinary that so little attention has been given to these symbols. As will be subsequently shown, they form the most vital part of elocution and elocutionary instruction. And yet we find them almost universally ignored. If their existence is admitted it is usually in some casual remark. *Had the tone symbols in their full significance been early perceived, the history of elocution would be very different and much more pleasing. There would have been no necessity for a constant defense of elocution as a useful department of study.*

To analyze these tone symbols in precise detail would be impossible. They are as subtle as the states of man himself, and psychology has frankly confessed its inability to definitely set these down. But to say that these symbols cannot be set down in all their analytical accuracy is not to say that their use as practical data for the student of delivery is destroyed. It fortunately happens that a physiological description would be of no value whatever to the student, while, on the other hand, the setting down of a suggestive name, accompanied by illustrations, is of much value, bringing before the student a tone symbol in its full vividness, and enabling him, out of his own experience, to identify it—and easily so.*

And the reason for this ease of identification lies in the fact that these tone symbols are inseparable from utterance, some of them being used and being heard and being understood almost every hour of our lives.

*See Part II for examples of Colloquial and Classical Tone Drills taken from the author's "Natural Drills in Expression with Selections" in which work the complete table is to be found.

It may be said that the tone principle is unscientific, that it lacks technical precision and completeness; but, as already stated, the principles of speech, to be useful, must be presented so as to avoid mechanical, analytical exactness. Instead they must be formulated that way, which, inexact as it may seem, is, to the student, the most exact, because it brings them within his own tangible, measurable experience.

I fancy I hear some disciple of precision say: "Pooh; call this fact of tone a principle? Why, there's nothing precise, nothing exact; you measure nothing; you do not give us the height, the breadth, the depth, the length of a single sound." And why? Because, for the student to effectively use the tone of command it is not at all necessary that he should know its physiological and acoustical formation. We have the electric railway, the electric light, the telephone, the telegraph and a myriad other marvelous devices of electric power. And yet this has all been done without knowing what electricity is! And so with the tones; every day we work wonders with them and yet are oblivious of their component parts. The tones of the soul are like the rose: the moment you attempt to take them to pieces, to reduce them to their elements, their beauty, their animating power is lost.

CHAPTER V.

THE PLACE AND VALUE OF THE TONE SYMBOLS.

In order to determine the place of the tone symbols and their value, let us proceed to consider what constitutes value in a symbol of expression, and having determined this, to test the symbols by such standard. Among other things a symbol of expression is valuable just in the degree that it has universality, frequency, persistency, power of identification, power of vitality, power to arouse interest, power to secure belief, power to arouse enthusiasm, and economy both in itself and as a medium of practical instruction. Considered in the last sense, as a medium of practical instruction, its worth is measured by the degree in which it prevents artificiality, secures accuracy and truth in interpretation, completeness, and free play of the individuality.

That a vocal symbol is valuable in proportion to its *universality*, needs no demonstration. The larger a territory in which a symbol is understood the greater is the symbol's power. Given a symbol that is understood everywhere one may laugh at political and physical divisions. With such a symbol he overrides race and locality and, within its scope, is as much at home in China or Nubia as in New York.

Frequency of use also commends a symbol. A symbol which is used hourly is unquestionably more valuable than another used but once a year.

Persistency, that is, an intelligibility that is lasting, lifts a symbol above one that is ephemeral. The speaker will consider he has a far greater possession in a symbol which will be understood always than one which will be understood only for a decade.

Power of identification is a mark of superiority in a symbol. Just in the degree that a symbol leaves no room for doubt as to its meaning, so is its value. To enable a listener to at once know and identify a symbol, thereby securing precision, gives keen satisfaction.

Power of vitality is unquestionably an element of value in a symbol. To have the power of manifesting the energy and movement of life itself, of producing nature's variety, places, per se, one symbol above another.

Power to arouse interest, per se, establishes a relative superiority of one symbol over another. A symbol that permits of holding the attention takes precedence over one that does not. Without securing attention the speaker achieves nothing.

The power to secure belief is another source of strength in a symbol. Plainly, in proportion to the extent that a symbol can convince a listener of the truthfulness of the speaker, so will be its usefulness.

The *power to arouse enthusiasm* is a further characteristic that demonstrates the superiority of one symbol over another. To lift the soul of a listener to higher things, to set it on fire for truth, or even to focus the energies to one specific end is a power that would be a deciding factor between symbols otherwise equal.

Economy both in effort and in time stands easily as a desirable requisite of a symbol of expression. Other things being equal, that symbol most commends itself which obtains a given result with least exertion of speaker or listener.

Practicability is a very important requisite. That a symbol of expression which permits of being used effectively in delivery and that also permits of being used in teaching such delivery is superior to a symbol lacking this power is self evident, and the greater this power of practical application the greater the worth of the symbol.

That this practicability will be the greater just in the degree that there are secured *naturalness*, *accuracy*, *completeness* and *free play of the individuality* is axiomatic.

Let us now see how the tone symbols meet these demands. First as to *universality*. Tone symbols are intelligible everywhere. I may go to Turkey, to Lapland, or the Fiji islands, and in each place I find anger symbolized by the same tone. I find this true also of love, hate, contempt. And by this means of tone, alone, I am able to some extent to understand and to be understood.

Not only do all nations understand the symbols similarly, we find them understood in all stages of life. The tone of anger is intelligible to the little child, to the youth, to the man in his prime, and to the aged. The servant understands it and so does the master. It is in large part understood even by the lower animals.

Coming to *frequency of use*. We have seen that as tone is the vocal manifestation of states, and as some state, must, by nature's law, be ever a part of life itself, tone symbols are as frequent as utterance. And by the same reasoning we infer that the tone symbols may lay claim to *persistency*. It would not be long before the grunts and groans of early man became intelligible, and until man ceases to associate with his fellow this intelligibility will persist. The only modification so far discoverable is this: that man, always possessing the species, has from time to time increased the variety.

Let us look next at the tone symbols in respect to their *power of identification.* Tone symbols individualize feeling, identify it. By them we not only distinguish a state, but the exact state. Not only do we say "here is a symbol of a state of feeling," but we assert the symbol tells us the state is joy, or love, or sorrow. Not only do they symbolize feeling and the kind but they also indicate its direction. Thus a tone may tell the listener the bodily state of a speaker toward himself, as when we hear a tone of agony in the utterance "O-O-O" in "Open the door, you are crushing my finger, O-O-O," or it may tell the state of the speaker towards others, as in "The soldier smote the man," the tone telling us the speaker is angry at the soldier; or, again, has pity for the man that is smitten. Yet again, the speaker's tone may indicate the speaker's state of feeling towards thought itself, as in "Twice two are five," "The world is flat." Here the tone tells us that the speaker looks upon these statements as absurd. Taking these instances together we perceive a mighty power lying in tone symbols.

But we are not through yet. That tones vitalize speech, that they give it life, fire, animation, movement is at once apparent. They are one of the great sources of variety. Now we get a tone of joy, now of anger, now of assertion, now of praise, now of blame, now of command. Now it is pleading, now raillery, and thus, when rightly used, with their almost infinite transitions tones give the listener those changes in utterance so much desired, thereby preventing monotony.

That tone symbols *arouse interest* is plain from their very nature. They permit of intensity, enabling a speaker to lift his feelings into the realm of the unusual. In the line "One night, I do remember well" (from "The

Uncle"), the speaker, by using a tone of intense awe, arouses in the listener a keener interest in what follows. Also a tone of intense defiance in the line "There is no power to push me from the throne" (Robert of Sicily), heightens the listener's curiosity in the outcome.

Tone symbols fulfill the demand of *sincerity;* they proclaim the false and the true. Thought must, in large part, depend on the tone symbol to get the listener's approval. He will not accept thought alone; he demands that the tones shall pronounce the thought's genuineness. The pupil says he studied his lessons. The master feels sure he did not. Why? Because of the boy's tones. They lack sincerity. The truth seeker is never content with assertion in words (thought alone); he demands, as we have said, that it be supported and proven by tone. The state of feeling of the speaker must be in harmony with the thought—and this is proclaimed by the tone symbols.

Not only do tone symbols tell the states of the speaker, but they are a great power in *kindling enthusiasm.* They are the soul sparks that set other souls afire. Quite often tone symbols arouse in the listener the states they themselves stand for. The tone symbol of anger arouses anger; joy, joy; agony, agony; and thus we see that there lurks in the tone symbols an immense power of suasion. Their judicious use is the marked characteristic of all great readers and speakers.

The tone symbols are also a source of beauty. They permit of that sweetness and music that give to speech its greatest charm.

And when looked at from the point of view of economy, we find them meeting this test admirably. Tone symbols attain an economy of time—they convey impressions more quickly than words. Let the listener analyze his impressions in their order as received from the

speaker and he will find how rapidly he identifies the tone and is positive of the state of feeling. In fact this identification with the more intense states, such as anger, is almost instantaneous. In contrast, let it be noted how slow, comparatively, we are in grasping the significance of the words. This swift intelligibility of tone is due to the fact that it is independent of words, that whether the words are strange or familiar, obsolete or in common use, the tone is the same if the state is the same, and therefore it is at once identified. It is plain, then, that if an impression could be conveyed completely by either words or tone symbols, economy of time would be secured by choosing the medium of tone symbols.

Also, tone symbols secure, and for the same reason, economy of effort. They save labor. In the utterance "The soldier smote the man" we find the tone of indignation in which it is delivered telling the listener, as we have already seen, that not only did the soldier smite the man but that the speaker is indignant at the soldier for so doing. The tone has saved the effort it would take for the speaker to tell his feeling in words, that is to say, "The soldier smote the man," delivered with a tone of indignation, is equivalent to "The soldier smote the man and I feel angry at the soldier for so doing." If effort is saved to the listener it is also saved to the speaker. And if labor has been saved, so has time.

But not only do the tone symbols achieve economy in these respects; they achieve economy when considered from the point of view of pedagogics, and also when considered as a means by which the student is enabled to interpret literature. They sweep away all that consideration of pitch, force, time and quality which has hitherto filled hundreds of pages of standard text books. Tone

symbols say to the student of the old school: "Why worry over 'waves,' why worry over 'stress,' why try the impossible in 'quality,' why struggle so desperately with 'pentads,' why waste time with the intangible in 'quantity,' why so vainly, wearily pursue the endless task of trying to combine all these things with a mechanical exactness? Leave them alone, absolutely alone; forget that they exist; throw the analytical table to the winds, and in the place of all this woe and worry try simply to realize and reproduce us just as you give utterance to us, just as you hear us, every hour of the day, and then you will have produced a synthetic whole, that everybody understands. In it will be found that "time," that "force" that "quantity," that "quality," that "inflection" which analytically you sought so long and so vainly to attain."

For example, anger is to be portrayed. The student following conscientiously the dictum of the element system, will spend his time mastering the vocal characteristics that, it is asserted, anger exhibits. He will work hard on the "aspirated pectoral and guttural quality" until he thinks he has mastered that; he will then slave with the "impassioned force" and with "radical and compound stress" and strive diligently with the "octave" and "wave of the fifth." Then when all these things have been mastered, he will spend still further time in the effort to so combine all these elements as to produce the tone of anger. Many an hour did I try this thankless task when, in my youthful enthusiasm, I followed unflinchingly the instructions of my Rush text book.

As an example of the complexity of the element method I quote from a textbook the following instructions:

"The following stanza requires *Effusive Form, Orotund Quality, Moderate Force, Median Stress, Low Pitch, and Slow Movement.*

Break, Break, Break,
On thy cold gray stones, O sea!
And I would that my tongue could utter
The thoughts that arise in me.

"Now, if the same degree of each of the elements in the above combination be given, the delivery will be correct, but unpleasantly monotonous. To group it, give the first word *"break"* with *Effusive Form, Orotund,* the second degree of *Moderate Force,* a moderately prolonged *Median Stress,* about the second note of *Low Pitch,* and *Slow Movement.* Give the second word *"break"* with *Effusive Form, Orotund Quality,* the third or even a fourth degree of *Moderate Force, Median Stress,* but more prolonged than on the first word; *Low Pitch,* but not so low as on the first word, and *Slow Movement,* but a little faster than the first. Give the third word *"break"* with *Effusive Form, Orotund Quality, Moderate Force,* but the first and mildest degree of *Moderate Force, Median Stress;* but less prolonged than the first; *Low Pitch,* the lowest of the low division, and the slowest of the *Slow Movement."*

And again;

"The following requires *Effusive and Expulsive Forms, Pure Tone, Subdued and Moderate Force, Median and Thorough Stress, Low Pitch, and Slow Movement.*

The departed! the departed!
They visit us in dreams,
And they glide above our memories
Like shadows over streams.

"Give the first *"The departed"* with Expulsive Form, first degree of Moderate Force, Thorough Stress, Low Pitch, and Slow Movement; the second *"the departed,"*

with Effusive Form, Pure Tone, Subdued Force, Median Stress, Low Pitch, and Very Slow Movement; "*They visit us in dreams,*" with more force than the last, higher pitch, and less Slow Movement, Expulsive Form, Pure Tone; "*And they glide above our memories,*" with Effusive Form, Pure Tone, Moderate Force, Low Pitch, and Moderate Movement; "*Like shadows over streams,*" with less force, slower movement, and lower pitch."

In the place of this the tone symbols ask that the student spend only such time as is necessary for him to know and produce them. As most of the tones are used by him in colloquial utterance hourly, he has but to have his attention called to them specifically to discover his ability to naturally reproduce them. His concern on the vocal side is, from the art standpoint, such continued practice on these familiar tones that he daily uses, as will enable him to utter them in their varying degrees of intensity.

The subjective system in respect to this expression of feeling would seem to take an indefinite time inasmuch as the specific development of a particular emotion seems not to be countenanced. The student for the expression of anger, and for its development, must rely solely on literature in general. Perhaps a lifetime may not see the required development for highest expressional purposes.

When, now, we pass from the work of vocal development to the actual interpretation of the printed page, the tone principle still achieves a saving of time and effort. Here is an excerpt from William Tell:

> "Place there the boy," the tyrant said;
> "Fix me the apple on his head.
> Ha, rebel, now!
> There's a fair mark for your shaft;
> To yonder shining apple waft
> An arrow." And the tyrant laughed.

The student of the element system, if consistent, is all eyes for the stress, the quality, the wave, the semi-tone, in these lines. From word to word he passes, trying desperately to determine what each demands: whether the concrete or discrete, the wave, the ditone, the polytone, the monad, the duad or the triad, the guttural or orotund. What a Herculean task! No wonder the student becomes expressionally dead.

In place of this interminable detail, the student of the tone symbols looks for the states underlying the language, and having determined these, refers to his own experience and gives out the tones by which they are denoted. And as will be hereafter shown, undergoes the feeling to the greatest allowable extent.

Thus, to illustrate, after studying carefully the selection the student of the tone system looks at the first words of the poem—"Place there the boy." He says, "the state of feeling here is one of authority or command," and (as hereafter shown) he goes into his own experience, grasps the feeling, the true state, and denotes it to the listener by a tone of command. "And the tyrant laughed." Here the student may decide that the poet intends condemnation of the tyrant to be the dominating state, and he goes again into his own experience and catching the emotion delivers the words in a tone of indignation. And in like manner the student goes through the selection. Never for a moment is his mind upon the elements, never for a moment does he concern himself with the quality, the wave, pentad, the stress, his whole attention is concentrated upon discovering the specific feelings or states which the poem demands. Words in themselves have no significance; he looks at them only in their usefulness to suggest the true feeling.

The difference, then, between the tone system and the element system in this department is plain. The tone system represents simplicity, the element system complexity. And the time and effort saved by this concentration upon one thing is almost immeasurable.

And also in comparison with the subjective method the tone symbols show economy of effort. In the foregoing lines from William Tell, the disciple of the subjective system tells the student to "meditate"—wait, ponder, until the words, standing in their unfamiliar phraseology develop in him all the conditions requisite to effective delivery! This may be soon; it may be never!

CHAPTER VI.

THE PLACE AND VALUE OF THE TONE SYMBOLS (CONTINUED).

It seems never yet to have been realized fully, at least all systems in practice ignore it, that when the tyro reads prose and poetry, his process is different from that of ordinary conversation. In natural conversation everything is spontaneous. There are real objective and subjective causes, and in all likelihood we are unconscious of delivery. But when reading aloud we have not the real cause and are conscious of our delivery. And even in extempore speeches it is the exception to find a speaker free from this consciousness and not artificial.

Now, here, exactly here, we find the office of elocution and of the elocutionary instructor. It is to so assist the reader or speaker, that he will be able to express all the thoughts and feelings as effectively as in spontaneous conversation; in fact, more so.

How is elocution to attain this? How is the teacher to proceed? What would common sense tell us? What does the best pedagogics say? What does psychology say? We must proceed from the simple to the complex, from the easy to the hard. In elocution what is entitled to be called "simple"? It surely will be those things that we do, and do constantly. Those things that we know, those things with which we are familiar; those things that are within our own conscious experience.

These are the things which, common sense would say, elocutionary systems and elocutionists would take full cognizance of, would use as its alphabet. Yet, how has elocution proceeded? On these lines? Not at all.

What is the ground work, what is the primary work that Rush has set down? We have seen that he asks the student to master "time," "pitch," "force," "waves," "stress," "wave of the second" and a hundred other vocal phenomena, which the student never heard of until he set about the study of elocution. Possibly he may have heard of pitch, but ninety-nine per cent of the phraseology and phenomena are as foreign to the student as the language of a Central African tribe. The whole system has the appearance of difficulty, almost of insurmountability. In all the hundreds of utterances that the student hears daily, never once does he find his mind, of its own accord, dwelling on pitch as such, or on quality or on stress. And now, when he is told to observe and study this phenomenon he finds the greatest difficulty not only in the effort to separate the quantity from quality, force from abruptness and so forth, but he also finds it an interminable task to educate the ear to the countless varieties of these, to tell the wave of the fifth from the wave of the octave, to tell the pentad from the triad. And when he comes to the studying of literature itself, he is simply told to apply these principles.

The element system in respect to interpretation, it will thus be seen, runs counter to common sense. It takes the student wholly out of his daily experience and forces him into a realm of which he knows, as we have said, absolutely nothing. Is it to be wondered at, then, that such a proceeding has brought about artificial results?

To show to what extent this artificial system has been carried it may be stated that in four representative text books the pages devoted to quality, force, pitch and their variations total 84, 185, 235, 250!

Considering now the subjective method, what do we find? Is the principle of reaching the complex through the simple more happily observed here? Is nature's method, the known to the unknown, easy to the hard, followed in this system? No. While its advocates in large part denounce and ridicule the analytic study of time, pitch, set forth by Rush, we find them asking the student to work out exercises on inflection. In these cases, what has been said about the element system applies with equal force to the subjective system. The student is taken out of the realm of the known. He is asked to do the very thing the element system has asked him to do, that is, to study an element called inflection, to study something strange and foreign to the student. This departure from their own central subjective principle leads us to say with Herbert Spencer, it is "needful to insist strongly upon the distinction between the fundamental principle of a system and the set of expedients devised for its practice."

The central principle of the subjective method is the concentration of the reader's mind upon what he is to read; it is insisted that if the student will reflect long enough, he will get from a line all the ideas in it and they will be naturally expressed, that is, expressed in the same way that spontaneous speech is uttered. That there may be instances where this will be so it is admitted, but that it is at all usual must be denied.

At the very beginning of a work based on the subjective principle there are set before the student these lines from Tennyson:

Ah! blessed vision! blood of God! my spirit beats her
mortal bars
As down dark tides the glory slides, and star-like mingles with the stars.

Tried by our canon of proceeding from the known to the unknown, from the familiar to the strange, surely here is placed before the student something almost insurmountable at the outset. Does the student talk like this? No! never in his whole experience has he spontaneously spoken such words. Following his instructions, the student looks at it, again and yet again and then tries to give it voice. What a miserable failure he makes of it! Why? Because he is asked to spontaneously give expression to thoughts and feelings of another, couched in words, style and arrangement absolutely foreign to his own experience.

It will surely appeal to everyone that if a student could effectively grasp all that Tennyson has here set down, if a student could grasp and tell this at the outset, elocution, on its interpretative side, has no place whatever in a system of instruction. It would be supererogatory. What the advocates of the subjective system seem here to fail in is this: they do not realize that with the average person who for the first time tries to read such language as this of Tennyson's, the words and their arrangement, the strangeness of it all, the marked difference between the Tennyson phraseology and that in daily use, all erect a barrier, which, unassisted, it may be impossible to surmount.

A student looks at Tennyson's lines and says to himself, consciously or unconsciously, "I never said 'blessed vision.' I never said 'Blood of God', I never said 'My spirit beats her mortal bars', and I never heard anyone else speak them, or if I did, I never heard it often enough to

get any idea of how they were said" (which may be a good thing); "these sensations and this phraseology are all outside of my experience!" Hence he flounders through it in such a manner as would make Tennyson weep. Now the subjective system tells him what? To concentrate his mind on the *thought. But the very phraseology prevents him,* as we have seen. What then must be done? The student has told us that it all seems outside of his experience. Then, if that is so, before we can get true naturalness we must show him that this phraseology and these sensations are not so foreign as they seem. How can this be done? Very simply. And therein is to be found the core of the true method of instruction. We can get the student to tell these thoughts and feelings well only by likening them to something in his own experience. They must be likened to something that the student has himself said, or done, or felt, or heard, or seen. *The complex must be reduced to the simple,* the unknown must be translated into the known; the unfamiliar must be shown to be based on the familiar. And it is right here that the tone symbols demonstrate their pedagogical practicability.

In previous paragraphs it was demonstrated that utterance cannot separate itself from tone, and it was further shown that these various tones remain the same irrespective of the phraseology. In the most involved utterance and in the simplest utterance the tone of anger is the same. Why is this? Because tones, as we have shown, have nothing to do with words, but with *states.* Thus "you unmitigated scoundrel," and "you wretch" if both born of the same feeling will have the same tone. Again, "this is superbly magnificent" and "that is grand" if both in admiration will have the same tone symbol. These cases could be multiplied indefinitely.

Grasping this principle of the sameness of the vocal manifestation of a given state, irrespective of the variation in the phraseology, a flood of light comes in upon the student. He sees that the most exalted, abstruse or complex phraseology is nothing but a cloak under which lies a feeling that he himself is familiar with in his everyday life. He learns that all complexity is nothing but the simple elaborated or combined, and that the highest states are but simples intensified. And thenceforth the student is in possession of a really practical working principle. He no longer sits down and spends fruitless hours in "meditating" upon lines as they stand in all their intricate unfamiliarity, waiting for a responsiveness that never comes, but, catching the intent of the poet as to the thought and the *feeling*, he gives it effective expression by searching into his own experience, and there finding an *equivalent feeling couched in a familiar phraseology that at once arouses the desired state.*

It may be argued that it is debasing literature to associate with it the common experience of ordinary mortals, but, however that may be, hard logic insists that if mortals are to interpret the immortals, they can do so only by finding similarities, and then, if need be, intensifying, refining or combining them.

The principles justifying the position here taken will now be stated.

CHAPTER VII.

THE WORKING PRINCIPLES OF EFFECTIVE EXPRESSION.

In preceding chapters it has been shown, and clearly, I trust, that before literature and utterance in general, can be properly understood in their relation to feeling, the following three principles must be perceived:

(1) Inseparable from all utterance are tones denoting the speaker's states.

(2) The underlying states embodied in the most exalted and most complex phraseology are nothing but the states of ordinary life intensified or refined; love is love whether expressed in the language of a Shakespeare or in the language of the home.

(3) A physical sensation and its mental equivalent have the same generic vocal symbol. Agony of body and agony of mind are portrayed by the same tone, have the same vocal manifestation.

If these three principles are sound then literature on its emotional side is nothing but the presentation of daily, ordinary states in novel environment or novel phraseology. *And if the student can effectively portray these ordinary states, the interpretation of the very highest feelings set forth in literature means to him nothing but a refining or combining or intensifying of these ordinary states.* Thus, then, to effectively give forth the tone

symbols, places the emotional expression of all language within the power of the student. Plainly, the great desideratum is the development in the student of the power to portray feeling, but not feeling in that general, loose sense in which it has heretofore been used. It is to portray feeling in that specific sense of *particular, individual* states.

Really surprising is the confusion of ideas exhibited by writers on expression in respect to the foregoing principles. And what is the reason? I restate it. The failure to distinguish, for the purpose of delivery, between thought and feeling. Though asserting that there is a difference, nearly all writers proceed to treat the two as one, or, at least, to constantly confound them. "Think the thought," "think the thought" has been the command of the teacher. Much better, a thousand times better, had the injunction been, "feel the feeling."

It is true that many have supplemented the injunction to "think the thought" with that of "make a paraphrase," but here, too, there often was failure. Why? Because thought and feeling again had been confounded; because the paraphrase had been a paraphrase that treated only of the dry bones of language, of words. Because the soul, the feeling embodied in the phraseology had been ignored. And this, in the face of the fact, that it is the *feeling* in language that nearly all readers and public speakers fail to express. To one that fails to justly pause, to rightly emphasize, a thousand will fail to effectively *intone*.

To illustrate the contention made here in regard to paraphrasing of thought and not of feeling, we find several chapters of a recent work devoted to pharaphrasing, and yet the tendency is the paraphrase of the thought, even though the paraphrase of feeling is the specific intention in certain sections.

"The splendor falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory."

These four lines from Tennyson are paraphrased thus:

"The mellow, brilliant light now glorifies the turrets and arches of yon ancient fortress, and tints the historic peaks of the hoary mountains towering above us. The westering sun sends slanting rays, which shimmer on the water; and the free, glad stream, rejoicing in the fullness of its life, gives itself to its destined course with confident abandon, throwing out its glorious torrents resplendent in the smile of heaven."

Will anyone say that this paraphrase will cause oral responsiveness in respect to Tennyson's lines? Let him try it and he will find its inadequateness. The trouble here is that the paraphrase is only of the thought, not of the feeling underlying the pictures.

It may be said that the purpose of this paraphrase is to make the student see the thought; that it does not pretend to call up the emotion. But if a paraphrase fails to tangibly aid responsiveness it is of little expressional use and really becomes an exercise in literary composition.

Also we have a paraphrase of Lady Macbeth's lines: "We fail, but screw your courage to the sticking point and we'll not fail." The paraphrase reads: "O you miserable coward! Talk of our failing! What ails you? Why are your knees smiting together, you white livered wretch. Come, command yourself, man. I am ashamed of you." This more nearly realizes the effective method of paraphrasing. But, even here, the thought receives more elaboration than the feeling if we consider it from the view

point of actual responsiveness. The emotional paraphrase to secure responsiveness should keep closer to the specific tone the line demands.

In respect to paraphrasing it may be set down as a general principle:

A paraphrase to best secure oral responsiveness must not be a paraphrase of the thought alone, but must be so constructed that *it presents the feeling more vividly than did the original phraseology.*

In fact so important a part does feeling play in effective paraphrasing that the following two assertions will stand the test of actual experience:

(a) With few exceptions a paraphrase of the thought alone, will not secure oral responsiveness.

(b) With few exceptions a paraphrase of the feeling alone, will secure oral responsiveness.

Returning now to our general discussion of thought and feeling, and presuming the nature and place of each in their relation to utterance has been fully grasped, the question then presents itself, of how best to secure their effective expression.

As general principles the following hold good:

(1) Per se, a desire to have thoughts and feelings seen and felt objectively will secure responsiveness in the speaker more effectively than if such desire is lacking.

(2) Per se, in proportion to the intensity of this objective desire so will be the speaker's responsiveness.

(3) Per se, the concentration of this objective desire upon some specific person will secure responsiveness more effectively than if the desire is not so concentrated.

(4) Where, as in private drill, it is sometimes impossible to secure a listener, then, vividly imagining the presence of a specific listener will secure responsiveness more effectively than not to so imagine.

Every observant teacher of expression very quickly discovers the truth of these principles. And the reason for their truth is this, that the carrying out of what is demanded brings the student most nearly under the conditions accompanying the spontaneous utterance of every day life. He is led furthest from the artificial and nearest to the natural.

These four principles are universally applicable. All delivery comes within their scope. And, once in a while, we find their application sufficient to develop the desired responsiveness.

But in the great majority of instances the application of these principles is not sufficient. As shown in preceding chapters the study or contemplation of literature as it stands, will not arouse the state and secure the desired responsiveness; nor, as just stated, will this responsiveness be secured in many cases even when it calls into aid the four principles just set down. Therefore, it becomes necessary to further assist the student. And it is contended that this assistance must take the form of reference to the student's experience. To put it into precise form:

A reference to something experienced will more quickly arouse a state and secure oral responsiveness than a reference to something never experienced.

This principle has been fully discussed already, and here it is only necessary to set down clearly the method of applying it. The principle will have its greatest effectiveness, if its application is made in accordance with the following:

Per se, a reference to an experience that is mentally vivid will more quickly arouse a state and secure oral responsiveness than reference to an experience that is not vivid, and the greater the vividness the more effective the responsiveness.

Thus, if a person had but once experienced a prick of the finger and but once experienced a raging toothache, a reference to the latter experience would more quickly arouse the feeling of pain and cause an oral responsiveness than a reference to the former. And the more intense the toothache the greater this responsiveness.

Vividness of an experience may arise from the original intensity, or from the frequency of the experience, or from the frequency of its recollection, or from recency, or again, from the co-operation of two or more of these.

"Vividness" means here great facility in re-knowing thoughts and feelings. Careful thinking will make clear to the reader that, with certain exceptions, interpretation in the last analysis is a process of *re-knowing thoughts and feelings*, and psychology tells us that this re-knowledge is strengthened and quickened by all the means we have just set down. The principle, then, governing the degree of vividness may be thus stated:

In the degree an experience is (a) originally intense, (b) recent, (c) frequent, (d) frequently recollected, and (e) in the degree that this original intensity, recency, frequency of occurrence and frequency of recollection co-operate, so will be the vividness of an experience, and therefore its effectiveness in securing oral responsiveness.

Experiences have not only the attributes we have just given them, but we find they may be classified as having caused and not caused oral responsiveness, and as to the respective value of these it may be stated:

Other things being equal, a reference to an experience that has caused responsiveness will more effectively secure responsiveness than a reference to an experience that has not caused a responsiveness.

Thus, of two experiences of admiration of equal in-

tensity the one causing oral expression, the other not, a reference to the former will more effectively secure responsiveness.

Continuing our consideration of experiences we find that to place them before the student it is necessary to put them into a phraseology, and the question arises as to whether there is any principle governing this that would be of use to the student, and the answer is in the affirmative. We may say:

A reference to an experience expressed in a phraseology uttered or heard in connection with it frequently will arouse the feeling born of that experience and cause oral responsiveness more effectively than a reference to the same experience in a phraseology associated with it rarely or never.

Thus, the phrase "O look at those lovely roses! Look at them!" will arouse the state of admiration and secure responsiveness more effectively and more quickly than would the phrase, "At those roses look, they are lovely," or, "note the loveliness of those buds."

Perhaps it is not too much to say that in this principle, rightly applied, we have the greatest of all means by which responsiveness can be attained. Certainly my personal experience overwhelmingly attests this. The secret of its immense power in securing responsiveness is simple. From constantly uttering a certain phraseology in connection with a certain feeling, a person in time so deeply associates one with the other that the power of reflex action is shown in its most effective form. The phraseology at once recalls the experience. Thus, then, the very best way of attaining the utmost effectiveness from an experience is to place it before the student in a phraseology most frequently associated with it.

Closely allied to this principle is another:

An experience that is concrete or a reference to an experience in a phraseology that is concrete will more quickly and more effectively secure oral responsiveness than an experience that is not concrete or a reference to an experience in a phraseology that is not concrete.

Thus, "I am suffering mortal pangs" would not secure the oral expression of agony as effectively as "Open the door, you are crushing my finger, O-O-O!"

Now, if the principles set down in this chapter are true, the process of development of the student is plain:

(1) *There must be understood clearly the difference between thought and feeling, the nature and place of each.*

(2) *It must be clearly grasped that all utterance has in it tones denoting the speaker's states.*

(3) *The expression of thoughts and feelings must be born of desire to communicate them.*

(4) *The desire must be deep and earnest.*

(5) *The desire must be concentrated upon some one specific person.*

(6) *Where a listener is not possible let one be vividly imagined.*

(7) *Select experiences and experiences of the student.*

(8) *Select experiences that have the greatest possible vividness in the mind of the student.*

(9) *Select experiences that have aroused oral responsiveness.*

(10) *Place the experience before the student in a phraseology most frequently used and heard by him.*

(11) *Determine the specific states of feeling in the matter to be interpreted.*

(12) *Where literature in its own garb does not arouse effective expression, let such literature be translated into*

equivalent experiences and phraseology familiar to the student, or as near to equivalent as possible, in no case ceasing until the process of likening is at least sufficient to secure effective expression of the original literature.

(13) *Have the student himself understand and execute what is here demanded.*

Now these are to be applied to two ends (a) to the development of responsive power, (b) to the actual interpretation of literature.

How they are to be applied to the actual interpretation of literature has to a great extent been shown in preceding chapters and will further be shown in those to come. It is of their application to the development of responsive power that I wish here to speak. By responsive power is meant the ability to orally portray emotion. The question will at once be asked, is it necessary in order to orally portray emotion that we should be really under emotion, feeling? And, with certain exceptions, this must be conceded. A speaker can only attain the highest effect, the greatest results, by being under the feeling, emotion, he has to portray.

But by "feeling" is not here meant a state of emotion in which the person is helplessly and ungovernably swayed by it, but one in which *the judgment keeps aloof*, overseeing all, directing all. To make the meaning clear. A man has been insulted by a woman; his blood boils; passion rises and he strikes her. This state is "feeling," "emotion" as sometimes understood, and might be named "ungoverned passion," a state of feeling in which the judgment and self control are engulfed and play no part. This "feeling" every speaker should shun. The feeling here meant is not this kind, but, as I first stated, one in which the judgment keeps aloof, directing all. Thus, let

us suppose an insult similar to our first illustration again occurs. As before the man's passion arises, but this time on the very fall of his hand he checks himself. Surely no one will assert, that because here the man does not strike the woman he is under no genuine feeling, is not in earnest. By our very supposition he is under all the emotion of the first case cited. The difference is that this emotion, feeling, has been controlled, mastered.

Thus, then, if the student will consider the judgment as not swallowed up in the emotion but in control of it, it may be positively asserted that, other things being equal, to be most effective with an audience, the speaker or reader or impersonator must be under the genuine feeling of real life as in our second illustration. And the nearer the student attains to this the greater will be the effect. The aim of the student must be genuine feeling with the judgment in control.

This, also, is the dictum of Shakespeare. In the advice to the players he has Hamlet say: "In the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that will give it smoothness," which unmistakably means that you must be under genuine emotion with the judgment in control. The necessity for this Shakespeare partly tells us: "to give it (the voicing of the passion), smoothness."

But this feeling is not desired for itself. Emotion is insisted upon because it is the most effective way of securing expressional responsiveness, because it is the best means by which a reader or speaker can give forth that magnetic earnestness that goes straight to the soul of the listener.

And to arouse this emotion, to render the organism responsive, it is contended that the tone symbols present

the most powerful and economic means. Utilizing all the principles we have set down, examples are prepared illustrating the specific feelings. Everything has specific reference to arousing the *particular* state and not a hazy, indefinite something, called "feeling in general." Arising out of his own experience he is in the realm of the known, the familiar. He can make positive comparisons. He becomes his own monitor and tutor in the highest degree and realizes that greatest of all educational laws—self development. To offer a concrete example: Let us suppose we desire to secure the effective expression of admiration. There is set before the student the words:—"O, look at those lovely roses! Look at them!" Here the student finds his imagination worked upon. It is not so very hard for him, to some extent at least, to realize this experience. Next, the phraseology in which the experience is couched appeals to him at once. It is both concrete and frequently used. With some slight change he has uttered these words over and over again. And how many times the student has heard others utter it. So that by his own sensations and by the remembered utterance of others he is very familiar with the phraseology in connection with the specific experience given. Also it will be noticed how the example lends itself to our earlier principles of having a specific desire and a specific person. The example is so framed as to imply the presence of a listener. *Now, all these things acting simultaneously, and in connection with the other principles set forth, result in the student taking on the state in greater or less degree, and, what, at present, is very important, becoming responsive and reading the line with the tone that the listener associates with admiration.*

Let us take a further illustration. We desire the

student to give out the tone of command. We set down this:

"Go right home this instant; do you hear me? Go right home."

Who has not had this experience? And what student has not more or less frequently phrased the experience in language much like that set down, and also, who has not often heard others use this phraseology in connection with this experience. So true is this that after long use of the foregoing illustration I have yet to come upon a case where the student did not give out the symbol of command at least in a degree sufficiently vivid to be identified. Similarlywith the feeling of amazement in"Gone to be married! Married! Well, did you ever;" with annoyance in" I told you once. How many times do you want me to tell you," and so on through the whole gamut of feeling. Thus at the very outset the student realizes a fair degree of responsiveness, and by practicing regularly on representative examples of the tones, drawn from experience, the student steadily increases his effectiveness until, at last, he is able to express truthfully emotions the most complex and intense.

Also, what ever power there is in reflex action is secured to its fullest extent by the method we have here set down. James, in his Psychology, lays great stress on reflex action. "Any voluntary and cold blooded arousal of the so called manifestations of a special emotion should give us the emotion itself * * * Each fit of sobbing makes the sorrow more acute * * * In rage, it is notorious how we work ourselves up by repeated outbreaks of expression * * * Sit all day in a moping posture, sigh, and reply to everything with a dismal voice and your melancholy lingers * * * Smooth the brow, brighten

the eye, contract the dorsal rather than the ventral aspect of the frame, and speak in a major key, pass the genial compliment and your heart must be frigid indeed if it does not gradually thaw." And, says Charles Darwin in his "Expression of the Emotions," "Even the simulation of an emotion tends to arouse it in our minds." And, says Lessing: "Even the simulator will attain a sort of feeling since the emotions that produce bodily changes are also produced by them." And if any one will try the experiment of a forced laugh, he will find that persistency will develop the real state and cause it in others.

Returning for a moment to the view herein expressed in respect to the feeling that should dominate the reader and actor. If there be any who dissent from this view and contend that a reader or speaker should be under no emotion whatever, that the feelings have, distinct and apart from themselves, certain chords which, if struck mechanically by the breath, will be as powerful and true as when operated upon by the emotions themselves, that the voice, in other words, is a piano with its notes, and all that is requisite is to strike the keys, then, even in that case it will still be found that the tone symbols achieve this mechanical result more quickly than any other system yet devised. If the will has simply to operate coldly upon the chords, the tone symbols, illustrated as they are by colloquial phraseology drawn from experience, will most quickly enable Mr. Mechanic to attain his mechanical end.

Now in respect to means for the development of responsiveness, where do we find the element system? Does it develop responsiveness by bringing the student into his daily experience? Does it put his frequent experience into frequent phraseology? The answer must be, no. We have seen that it ignores man's daily experi-

ence and deals solely with phenomena, such as quality, pitch, force, abruptness, of which, as such, the student knows nothing.

Does then the subjective system develop responsiveness by the use of the principle we have set down? Again we must answer, no. We have seen and shall see yet, that this system immediately proceeds to set before the student, not experiences drawn from daily life, but drawn from experience of remarkable individuals. We have seen that it refuses to consider colloquial phraseology and in its place sets before us the unfamiliar phraseology of the great poets and other authors who make it their concern to dress feelings in strange and novel garb, altogether different from that of daily life.

As against these we have seen that the tone symbols prove themselves a most adequate means to develop what might be termed the soul side of man, and at the same time, surely and quickly lead the student along the path of true naturalness.

CHAPTER VIII.

THE FURTHER UTILITY OF THE TONE SYMBOLS.

It will be admitted that one of the severest tests that can be made of a symbol is its power to secure accuracy and completeness in interpretation. Accuracy demands that the delivery shall be true, that it shall be in accordance with nature. It does not demand, however, that it be a photograph of nature. To demand this would be the death of art. It would sink the powers of mind to the low level of imitation. It would make the voice of man but a phonograph, his actions that of a marionette, and his personality an affair of paint and powder.

But it is given to man not alone to copy nature, but to master nature. Not alone to imitate but to create. And in elocution this is no exception. Elocution sees nature, observes her intently, and while retaining the resemblance necessary for intelligibility, selects, combines, harmonizes, intensifies, refines. She takes the best that is in nature, the best that is in voice, action and personality, and heightens even these in power and beauty. This is art. *Art in its highest sense is the best natural bettered.* Thus the mind of man while working in and with nature has yet a God given freedom which enables it to create ideals and gloriously labor for their attainment.

And the listener is in the heartiest accord with all this.

He says to the speaker, "What you set before me I desire to be intelligible, but I desire you to use the intelligible in the highest, best and most powerful form attainable by you. I would have you show me what the mind and soul, acting upon nature, can produce. I would have Art."

Accuracy in elocution, therefore, from the art standpoint, demands intelligible resemblance, and really insists that nature be shown more exquisitely than she shows herself. Thus love has its tone symbol. To all mankind it is intelligible. Artistic accuracy says your tone of love shall have a sweetness, a richness, a beauty, a swaying power that nature herself has not equaled.

But how can this be attained? There is but one answer —along natural lines. The student must proceed from the easy to the hard. He must know nature in the crude before he proceeds to the refined. He must know and be able to give forth the distinguishing characteristic of the tone of love, that something which differentiates it from all other tones, and this he must always retain in his perfecting process. Having then the distinguishing characteristic, he may hope with judgment, practice and earnestness to increase the effectiveness of the tone.

The practical working of this principle is illustrated by Edwin Booth in his interpretation of Hamlet. A preacher vouches for the fact that when Edwin Booth was crossing the ocean to make his appearance in London, the preacher (whose stateroom adjoined Booth's), heard Booth almost incessantly uttering the word "murder" which is spoken by Hamlet when the ghost tells him of his father's murder. What was Booth doing? He was trying to refine, intensify, make more horror stricken and awful his tone. He was trying to utter the word in a tone more effective than it had ever been uttered. He was

trying to attain *the best natural bettered.* And the preacher goes on to tell us that he went to hear Booth, and then, he fully realized, by Booth's profound effect upon him in the utterance of the word "murder," what the constant practice had attained.

The basis, then, of artistic truth is the perception of the ordinary tone. But is this insisted upon by existing systems? The Rush system takes the student as far from the tone as possible. As we have seen, it says nothing of the tone of love, of hate, as such, but instead demands practice upon waves and stresses, insisting that these, when combined will attain the desired end. This combining process we have seen is practically impossible.

The subjective system simply ignores all consideration of the tones individually and insists upon the getting of the thought, which we have shown is very often barren of effective results. Could Booth, for instance, have attained his extraordinary artistic effect on "murder" had he simply contented himself with "thinking the thought" and meditating?

Compared with these systems we find the tone symbols, as here set forth, give at once a key to nature which the student can use. Mastering the characteristic tone of a state, he may, as has been said, with practice and judgment and earnestness attain a high degree of artistic excellence.

And further, whether he undertakes to deliver the most ordinary phraseology, or that of the greatest, profoundest of our poets, he may be ever sure that if not attaining perfection, he is at least giving out tones which clearly tell the kind of feeling which he believes to exist in the lines. Tone symbols are the standard by which the student can measure his degree of accuracy in denoting feeling. And

yet existing systems seem almost unaware of such a priceless standard.

If tone symbols permit of artistic accuracy, they perform an equally valuable office in securing thoroughness, completeness. It is not sufficient that tones shall resemble nature. It is further demanded that the feelings which the tones tell shall be the feelings in the poet's lines. That is to say, one might give out a tone of joy, but the poet may intend sarcasm as the feeling, and thus while the tone is admirably bodied forth the student has misinterpreted the poet. Under the existing systems there is nothing to prevent a misreading of a poet's lines except the precept of "getting the thought" or "study the selection." This is too indefinite. In daily experience with scholars I have found that this precept of thinking the thought leads largely to the study of the thought alone, in its narrowest sense, the determination of the emphasis and the like. There is a vague consciousness that emotion must be expressed, but not realizing definitely the fact that every word demanding utterance has its state, the subtleties of expression are not perceived. As proof of this let me cite the lines "the tyrant laughed" in the poem entitled "William Tell." Under the principle of "thinking the thought" and "meditation," students almost without an exception, rendered this line in a tone of ordinary explanation. But when the principle of the tone symbols was explained, when the students realized that every word in rendition has its tone, which tone must either be false or true, some of the keener students at once stated that "the tyrant" demanded a tone of indignation, and "laughed" a tone of amazement, and through the selection they went discovering truthful touches which by the indefinite instruction of "think the thought" and "meditate" they had

previously passed over. Realizing that every intelligible sound denotes also a state of feeling of some sort, from the commonest indifference to the mightiest concern, the student is impelled to make a word to word analysis of the poem to determine the state or states to be portrayed. If he is conscientious, the tone symbols do not permit him to skip even a word. Thus we see practical evidence of the thoroughness that results from the application of the tone system to the interpretation of literature.

The tone symbols as a working principle of elocution are further to be commended in that they permit the *free play of the individuality.* A student from the beginning works with his own judgment, uses his own observation. He is called upon to match nothing. While restricted to uttering the symbols intelligibly he has, within those limits, the fullest liberty, he must determine for himself the relative intensity of a feeling or state and of the tone necessary to portray it. Thus joy, love, anger, admiration, are almost infinite in their varieties, and the student must rely on his own powers to determine the exact shade demanded by the selection. If, however, the student is told to match a certain given note set down on a scale (as shown in pages of Rush et al), wherein lies any freedom in execution? He must execute it as precisely as a note in music, and all must execute it alike. Or, if the student is simply to "think the thought," as laid down by the subjective system, he has no guide to truth whatever, no test. He must hope that his responsiveness due to meditation is adequate. Or again, not held within specific bounds, but told to "meditate" he has license, not freedom, and license is too broad. He may run riot. The great aim in interpretation is unity with variety. And this, it is contended, is exactly what the use of the tone principle permits.

A further recommendation for the tone system as a working principle is that it calls into play the student's highest powers. It causes the student to realize that all language has feeling behind it, and that he must, therefore, necessarily set out upon a most careful psychological study of the poem. Every moment must he exercise his judgment and his observation of men and things. He must refer back the printed words to their significance in nature, and determine what the state of feeling is that gave rise to them. He must study human motives, must determine their kind, how complex or simple, and constantly live in the realm of higher psychology. Thus, in the lines:

"Place there the boy," the tyrant said,
"Fix me the apple on his head."

the student must decide if the poet intends "Place there the boy," to exhibit the state of feeling of the story teller or the state of feeling of the tyrant, and if he decide that the feeling of the tyrant must be exhibited, then the student has yet to determine what feeling animates the tyrant. This, consciously or unconsciously, forces him into his own experience and observation. What has he himself heard, seen or felt in this respect? How do tyrants talk under such conditions? He may conclude that the state of feeling is one of calm command or authority, or again, one of impetuous sharp command. He may even think that contempt is mixed with the tyrant's feeling on the words "the boy." Having arrived at a decision by means of a keen exercise of his judgment and observation, if the desired responsiveness does not come, he must again go into his own experience searching there for an emotional parallel, in which search he is greatly assisted by his practice upon the Tone Drills drawn from daily life.

He passes to the next words, "the tyrant said." Here he must determine whether the poet intends him to simply exhibit the state of feeling accompanying the ordinary story telling or whether the poet intends that the reader shall show his sympathy for William Tell and his indignation at the tyrant by delivering the words in a tone of indignation. Thus we see that in the very first line of a comparatively simple poem, the carrying out of the tone system results in the student exercising his powers of analysis and judgment.

Again, in the lines from Longfellow's "King Robert of Sicily:" "And the poor jester was hustled back among the populace," the student, impelled by the demands of the tone symbols, impelled by the law that every tone will manifest a feeling, and that he must give the right feeling and the right tone, finds himself using his judgment to determine whether Longfellow intends the reader to denote a feeling of pity in these lines, thereby arousing sympathy for King Robert in his degradation, or whether the reader shall exhibit a feeling of contempt, and thereby paint for the listener, vividly, the punishment God is meting out to King Robert for his sin. Here also, it is apparent what psychological work the true and thorough study of a piece of literature is when conducted on the principle that all language is accompanied by certain states portrayed by tone.

It will be said, does not every method of elocutionary instruction demand the exercise of these higher powers of mind, and this must be admitted. But it is contended that the non-recognition or disregard of the truth that *every word in utterance must manifest a state* has led to a much less use of these higher powers than is the case when the tone symbols have been recognized. After their

recognition the student ceases his haphazard method in respect to emotion. The difference between the student who has realized the existence and the scope of the tone symbols, and a student who has not, is exactly the difference between a gold seeker who, having been informed that gold is mixed with the earth throughout his entire claim, examines every shovelful with a specific purpose, and a gold seeker who looks for only such gold as is at once apparent to the eye.

It will incidentally be seen, also, how the student is forced to make known his mental calibre. In a tonal analysis of a selection the student must set down the states, and he either sets down the wrong states or the right, and while this will in no way test the student's power of reproducing the tones, it does emphatically declare the student's mental grasp of the selection. It shows how deeply, how carefully he has studied, and proclaims the student's conceptive power.

Another commendable feature of the tone system is the intense interest aroused in the student. He sees his task a worthy one, and he enters with the keenest delight upon a study which means an examination into the very heart of the poet and his creations, and a constant weighing and measuring of the psychological states of man in all his various situations. He even finds himself, by this system, discovering the weakness of a poem, and having discovered this, the student sets to work to so mould his rendition as to most effectively hide the blemish—a worthy task for which many a writer would be deeply thankful.

The tone principle, used in connection with that of reference to experience as exemplified in the Tone Drills possesses other important pedagogic values. Among other things, it helps, materially, to rid the pupil of that

phase of self-consciousness that kills spontaneity. The colloquial drills coming vividly into the pupil's experience, and so phrased that they imply a listener, bring about almost a parallel state to that of spontaneous conversation, and, therefore, tend to prevent those subjective reflections of "how foolish this is," "how ridiculous I am," which so frequently accompany the student's earlier attempts in the expression of the thoughts of another.

Further, the tone principle, applied through the Colloquial Drills, causes the pupil himself to be alert to his short comings. The drills coming into his life, he has a standard by which he tests his own expression. If, for instance, he utters the Tone Drill of Amazement "Gone to be married! Married! Well did you ever!" with expression that is uncertain or weak he sees his own mistake, and tries again. Almost daily have I seen a look of self-criticism come over a pupil's face as his own ear told him his rendering was inadequate. Surely this almost instantaneous self-correction is a mighty factor in expressional education, and commends the method that achieves it.

Another element of pedagogic power in the tone principle working through the colloquial Tone Drills, is the arousal in the pupil of a keen pleasurable interest. Becoming objective, concentrating his expression on some particular listener and uttering ideas which in themselves and their phrasing come into his daily life, he has the joy of definite imaginative expression. There is royal fun in calling out "Do you hear me up there? Are you in the tower? George! George! Come down I say," it gives the pupil all the joy of childhood's simulation to cry out to his class-mate—"O, Open the door, you are crushing my finger! O-O-O." He gets a half-heroic pleasure in denouncing his imaginary enemy with the words—"You cur,

strike that little boy again, and I'll thrash you on the spot," and how his chest expands with his bold cry—(Defiance), "Try it, if you dare! Try it!" Each example in this series of drills has for him its own distinctive interest and thus is secured that "joy in the doing" which is the crowning requisite in education.

Further, the tone principle permits a course in expression that is comprehensive. The teacher, perceiving the wide range of tone, is enabled to choose selections, each of which, is representative of a distinct phase of feeling, and in this way, he can cover with definiteness the field of expression in its entirety. Perhaps no greater sin of omission has been committed by the compilers of recitations than the failure to make their compilations *emotionally comprehensive.* Even the supposed standard works have this weakness. They present several hundred selections and yet when we come to classify them in respect to variety of feeling we frequently find the entire collection falling within a half dozen to a dozen emotions! Surely this is all too narrow a field in which to train the student.

It is no answer to say that there are no selections covering these phases of feeling, for the writer in his "Natural Drills in Expression with Selections" found no difficulty in compiling under their dominant tones selections representative of over fifty different feelings.

Further the tone principle permits a graded classification and arrangement of selections in so far as grading is practical. In respect to many of the tones of the emotions there is no such thing as relative ease and difficulty. The emotions of joy and anger if both set forth in idea and phrasing that come with equal vividness into experience are equally easy or equally hard. Similarly with

appeal and pity, and many other emotions. The kinds of feeling that may be said to be more difficult than others will be those which are aroused in us rarely, such as despair, horror, hatred, agony, terror. These can be graded in accordance with their relative difficulty of expression. But apart from this the essential thing is a grading, not of the kind of tone, but of the degrees of difficulty in the expression of a particular tone. This difficulty may be due either to the varying degrees of intensity in the tone, as in the case of love, or, to varying degrees of difficulty in the literary style, due to the unusual in phrase, sentence structure, or thought, as in many passages from Shakespeare and Milton. In these cases the selections, of course, will be arranged and given to the student in the order of difficulty. The tone principle therefore, permits of a thorough and comprehensive course in literary interpretation, because of its practical recognition of the great variety of states of feeling, and of the gradations of this feeling, and because it tests selections by the ease or difficulty with which they can be resolved into the emotional experience of the pupil.

CHAPTER IX.

A SUMMARY.

Summing up now, I have sought to show that the recognition of the tone symbols as a working principle of elocution is vital; that without such recognition, a system of instruction must, at best, be one sided. I have sought to show that existing systems practically ignore this factor, and yet have furnished nothing in its place.

And as proof of the immense value of the tone symbols it has been shown that they can be readily apprehended, that they are, in large part, eternal and universal, that they are in all utterance, that they are a source of variety in speech and have an immense influence upon an audience; that they can be readily grasped by the student and as readily applied; that they go a long way toward preventing artificiality, that they preserve the free play of the individuality, secure accuracy and completeness in rendition, and that in them is to be found the soul of delivery.

We have found, also, that they permit, as nothing heretofore in elocutionary pedagogics has permitted, the complete and easy application of the principle of proceeding from the simple to the complex, the known to the unknown, that they draw aside literature's awful mask of strange phraseology and show the beautiful simplicity that mask conceals. And also we have found that by

co-operation with the principle of appealing to experience, the tone symbols permit of a true, and rapid and thorough development of responsiveness.

The more one contemplates the tone symbols the more their power is seen. Above all, unceasingly thankful is the student. He sees all those mysterious processes that have come down to him as a necessary part and parcel of instruction, all that interminable phraseology, all that hair fine analysis of elements, all that anatomical cataloguing of the vocal phenomena—he sees all these disappear, and in their place finds the sunshine of intelligibility, the light of his own experience and observation flashing upon him. In place of hazy indeterminate things which he never could comprehend for practical use, he finds something tangible, natural. He learns that elocution is no longer a thing of unending definitions, and on the other hand, that it is no haphazard affair which must be left solely to the effect of "thinking the thought," but that it is something measureable, that while given the freedom of variety, he must move within the realm of certainty.

It will be perceived, too, that the tone system furnishes a principle which will enable the great public to more easily and more readily interpret literature, and which will greatly assist in ridding their minds of the opinion that elocution is an affair of artificiality.

Perhaps the most powerful and valuable feature of the tone symbols is that by their aid a student always works on natural lines, and though he may soften and heighten nature in various ways, he can always make sure that he is not departing from the semblance to nature that true art demands.

PART II.

THE APPLICATION OF THE TONE PRINCIPLE.

CHAPTER I.

THE TONE DRILLS.

The problem that confronts every teacher of oral expression in school or college is how to get the greatest results from a body of students ranging from ten to one hundred, meeting one to five hours a week, for one to two terms. The solution of this problem will depend primarily on the goal of the teacher. Speaking broadly, that goal will be the development in the student of naturalness and power.

Experience soon convinces the teacher that this development is not attainable by lectures or discussions alone. The student must be given recitation and drill. The problem, therefore, resolves itself into a decision as to whether frequent brief recitations or infrequent long recitations are preferable, and, further, as to whether there shall or shall not be drill in chorus.

A careful study of the problem for years has convinced the writer that the frequent but brief oral drill results in greater expressional progress than the infrequent but long drill, that three to five minutes every day is more productive of results than fifteen to twenty-five minutes once a week, that five three-minute recitations are more beneficial than one fifteen-minute recitation. And, also, that under certain conditions, drill in chorus has its place.

It is in the planning of courses of instruction in line with these conclusions that we see the great pedagogic

value of the tone principle. The author here seeks to indicate, briefly, the practical application of this principle. Each teacher, of course, will apply a principle in that way which most meets his own particular needs, and what follows, therefore, is not absolute. It is suggestive.

The first thing the teacher should do is to compile a list of emotions and prepare one to three examples of each, in accordance with the pedagogic principles set forth in Part I. A little research will reveal that there are some two hundred phases of feeling that can be treated in this manner. The use of this number is advocated because it permits of constant variety in expression, enabling the student to be drilled upon all shades of feeling, and also giving him valuable exercise in transition.

The tones that may be chosen comprise:

Admiration, admission, advice, affection, agony, amazement, ambition, anger, annoyance, antithesis, anxiety, appeal, apprehension, appreciation, approval, apology, arguing, arrogance, assent, assertion, assurance, authority, aversion, awe, belittling, benediction, bitterness, boasting, boldness, bravery, calling, calm, carefulness, caution, challenge, climax, coaxing, commendation, complaint, comparison, command, concession, condemnation, concern, confidence, confusion, contempt, conviction, courage, cowardliness, cruelty, cursing, decision, defiance, deference, delight, denial, derision, despair, deprecation, determination, dignity, dissatisfaction, discouraging, dispraising, disdain, dismissal, disappointment, dismay, disrespect, dread, emulation, encouragement, entreaty, envy, excitement, exclamation, excuse, execration, exhortation, expectation, explanation, exultation, fatigue, farewell, fear, feebleness, flattery, foreknowledge, frankness, gasping, gayety, generosity, geniality, grief, gratitude, horror, impatience, impertinence, incredulity, indignation, indifference, interrogation, insolence, irreverence, irresponsibility, irony, jealousy, joy, love, malediction, meditation, melancholy, mirth, mistrust, modesty, moaning, mock-deference, mockery, obstinacy, omination, pain, permission, perplexity, persuasion, pity, politeness, praise, prejudice, pride, promising, protest, rage, rebuff, recklessness, refusal, regret, rejection, reliance, remorse, renunciation, repose, reproach, resentment, resignation,

respect, responsibility, reproof, request, retaliation, retort, ridicule, sadness, sarcasm, satisfaction, scorn, secrecy, self-denunciation, shivering, sloth, solemnity, solicitude, startling, struggling, stubbornness, sublimity, suspicion, sympathy, terror, thanks, threat, tranquillity, triumph, tyranny, uproar, urging, vindication, warning, welcome, whispering, woe, wonder.

While in the case of some of the tones there may be close resemblance each will be found to have some distinguishing characteristic that justifies its inclusion.

The tones selected, the next step is their illustration by examples chosen from every day conversation. The author has done this in his "Natural Drills in Expression with Selections," and he here gives a few examples taken from that book.

Under Admiration:—

a—O, look at those lovely roses! Look at them!

b—I never listened to such beautiful music in all my life! The purity of it, the sweetness of it!

c—What a magnificent sunset! Isn't it glorious!

Under Amazement:—

a—Gone to be married! Married! Well, did you ever!

b—What! our club beaten? It's impossible. Beaten? I can't believe it.

c—What? The society will lose it's charter? The members will be turned out? Disgraced? I am amazed!

Under Awe:—

a—Hush, boys! They are praying.

b—Don't speak, he's dying!

c—O, girls, she told the most awful lies. It was terrible.

Under Assertion:—

a—That is not so. It is. It is not. It is. It is not.

b—Stop that. I'll not. You shall. I'll not. You shall. I'll not.

c—What that man says is false. He did do it. I saw him do it, and he knows he did it.

Under Defiance:—

a—Try it if you dare—try it.

b—I defy you, sir; I defy the soldiers; I defy you all.

c—Prove it; you cannot. I challenge you to prove it.
d—I defy everyone here to point out a single error in my course.

A glance at the foregoing examples will show that the purpose has been to realize the working principles of expressional pedagogics as set forth in Chapter VII, part I; that is, the drills are framed so that the experience and the phrasing both come into the pupil's experience, and also suggest a listener. There has been observed, also, the need of variety, and of adaptation to different ages and to sex.

Following along the same lines with all of the tones we have a complete table of one half to one minute colloquial drills. With these drills we can give a reasonably large class individual recitation and individual criticism two to three times each session. Also, if we so desire, we can give recitation in chorus, the drills being so brief, and coming so vividly into the average experience, that the disadvantages of work in unison are reduced to a minimum and the advantages realized in the maximum.

The manner of the use of these Drills which the author has found effective is this:

First, seek only for naturalness, demanding that the delivery be spontaneous and true. This is attained by having the student deliver the examples to a listener, either a fellow student, the teacher or the class as a whole.

Next, the teacher may demand vividness, that is, he will aim to secure degrees of intensity in the rendering, as angry, angrier, angriest. This is achieved by inspiring the student through judicious criticism, to stronger endeavor.

Skill in vividness attained, the teacher may seek next for completeness, a rendering that utilizes all the agents of expression that, legitimately, can aid in the interpre-

tation. To secure this the teacher may have the pupil render the drill silently with only facial and bodily expression; then have him add expression by voice. Then, if so desired, the teacher can pay attention not only to the complete expression of the feeling, but to the complete expression of the thought, including articulation, prominence and pause.

Last, the teacher can give attention to ease and grace, to *art* in the expression, aiming to secure from the student the maximum of effectiveness with the minimum of effort. This is achieved by "frequency of rendering, by seeking for variety of rendering, and by criticism in respect to things overdone, or not adequately done, or left undone."

If the teacher will approach the tone drills with true enthusiasm it will be found that the work is quickly productive of desirable results. He will notice in the student greater facility of responsiveness, less self-consciousness and more abandon, a greater capacity for emotional concentration and intensity, a better co-ordination of the expressional organism, and a fuller appreciation of the true scope and importance of oral expression. Incidentally there will be a quickening of the imaginative power, and, in a greater or less degree, according to the amount of drill, a certain "spring and brightness" that promotes both good health and geniality.

The teacher should never forget the great stress that is placed upon feeling by the master psychologists, that they all insist that a quickened power to feel and to respond means an increase in physical, intellectual, moral and spiritual power.

The student having been drilled upon the colloquial examples, the next step will be to drill upon parallels from the classical. The classical examples need not be equiva-

lents in the idea and degree of feeling, but only in kind, our purpose being, as explained in Part I, to impress upon the student the fact that underneath the unfamiliar phraseology or ideas of classical literature lie feelings similar to his own, in other words, the purpose here is to teach him to translate the classical into terms of his experience.

In choosing the classical parallels we must select from that author or those authors whose expression of emotion is true—and this naturally leads us to select the major portion, if not all, from Shakespeare. He of all poets is real in his feeling. Also his lines are usually objective-spoken to a listener. The classical parallels should be placed immediately below the colloquial as follows:*

ADMIRATION:

Colloquial.

a—O, look at those lovely roses! Look at them!

b—I never listened to such beautiful music in all my life! The purity of it! the sweetness of it!

c—What a magnificent sunset! Isn't it glorious!

Classical.

d—What a piece of work is man! How noble in reason! how infinite in faculty; in form, and moving, how express and admirable! in action, how like an angel! in apprehension, how like a god! the beauty of the world! the paragon of animals! SHAKESPEARE, *Hamlet*, ii, 2.

AMAZEMENT:

Colloquial.

a—Gone to be married. Married! Well, did you ever!

b—What! Our club beaten? It's impossible. Beaten? I can't believe it.

c—What? The society will lose its charter? The members will be turned out? Disgraced? I am amazed!

Classical.

d— What! fifty of my followers at a clap!
Within a fortnight? SHAKESPEARE, *King Lear*, i, 4.

*See the author's "Natural Drills in Expression with Selections" for complete list of tones with both colloquial and classical examples.

e—Gone to be married! Gone to swear a peace!
False blood to false blood joined! Gone to be friends!
Shall Lewis have Blanch? and Blanch those provinces?
SHAKESPEARE, *King John*, iii, 1.

ANGER:

Colloquial.

a—You cur! Strike that little boy again and I'll thrash you on the spot!

b—Angry? Who wouldn't be angry? He called me a thief.

c—Keep calm? I'll not keep calm; do you think I shall see my honor attacked and not resent it? O, you— you—.

Classical.

d—Villains! you did not so, when your vile daggers
Hack'd one another in the sides of Caesar:
You show'd your teeth like apes, and fawn'd like hounds,
And bow'd like bondmen, kissing Caesar's feet;
Whilst . . . Casca like a cur, behind,
Struck Caesar on the neck. O you flatterers!
SHAKESPEARE, *Julius Caesar*, v, 1.

In the practice of the classical drills the teacher will call attention to the fundamental emotional similarity to the colloquial example, but, at same time, will seek for the distinctive expression that the classical may demand. Sometimes it is advisable to refer the student to the Shakespearian context.

CHAPTER II.

DOMINANT TONES.

Concurrently with the practice of the Colloquial Drills (or thereafter as the teacher may elect), will come the reading by the student of selections which have dominant tones, that is, selections where the student in respect to a particular emotion is kept longer on the wing than in the colloquial drills. The purpose here is to make the student more familiar with the particular feeling and to develop the power to sustain it for any required period.

Making these selections will involve a good deal of research and great care on the part of the teacher. The broader the knowledge of literature, the more effective, of course, will be the choice. Also, there must be kept in view the needs of the students, and therefore, selections should be made from poetry, drama and oratory.

The variety of tones will not be so great here as in the case of the brief tone drills. There is not the same need, and, if there were, literature does not always furnish sustained examples. However, some fifty to sixty tones can be illustrated. Selections can be found for:

Explanation, geniality, assertion, gayety, interrogation, solemnity, indignation, admiration, argument, affection, command, calmness, appeal, awe, reproof, comparison, contrast, challenge, modesty, boldness, determination, encouragement, advice, climax, frankness, excitement, indifference, love, contempt, pity, ridicule grief, sarcasm, joy, gloom, aspiration, irony, soothing, warning, sublimity, bitterness, condemnation, meditation, conviction,

hatred, horror, belittling, adoration, remorse, exultation, despair, malediction, confusion, gasping, moaning, uproar, cunning.*

As illustrations of Explanation we can find examples in Victor Hugo ("The Battlefield of Waterloo"), Edgar Allan Poe ("A Cottage"), Thomas Huxley ("A Piece of Chalk"), William Shakespeare ("Othello's Defence"); for Geniality we can find examples in Hawthorne ("A Rill at the Town Pump"), Talmage ("Agreeable People," "Big Blunders"), also in Dickens, Mark Twain, Shakespeare; for Assertion, selections from George W. Curtis, Ralph Waldo Emerson; for Solemnity, selections from Edward Everett, William Cullen Bryant, Abraham Lincoln; and so on throughout the complete list of tones.*

It will be seen that this method of compilation results in a choice from literature that is truly comprehensive. The teacher has the satisfaction of knowing that the student who effectively covers these selections has had a course in the expression of feeling that is thorough, a course that does not confine itself to a few emotions, but affords drill in all phases of feeling.

In the arrangement of the selections for the use of the student, three principles may guide us, that of proceeding from the easy to the hard, that of variety, and that of classification according to kind of emotion. The writer prefers an arrangement which recognizes ease with variety and in his "Natural Drills in Expression with Selections" uses the order given in a preceding paragraph.

The study of each selection should be maintained until the pupil can render the feeling with the degree of intensity and for the length of time required.

As soon as the pupil begins to show a sure grasp of a given tone, both in the colloquial and classical examples, and in the illustrative selections, the author has found it

*See the author's "Natural Drills in Expression with Selections" in which are to be found selections illustrative of all the tones mentioned.

desirable, as the next step, to have the student prepare a one hundred to two hundred word original composition in which he developes an idea demanding the same tone in delivery as that demanded by the drill and selection he has studied. This composition having been passed upon by the teacher, is returned for improvement if needed. If satisfactory or when made so, the student is then asked to read it aloud, the teacher insisting upon the pupil giving the true tone. Thus, the student, by this exercise, is made to read aloud the product of his own pen and to do so with the proper emotional expression. In this way the pupil is drilled in *the effective rendering of his own composition.*

Next the student is asked to extemporize the topic, being allowed, however, to follow the main line of his composition. Here, again, the teacher will insist on the tone being true to the sentiment.

When several studies of this nature are mastered, the teacher can then demand a written composition in which there will be found naturally, and in sequence, a variety of tones, as for instance, Joy, Admiration, Gayety. Here, also, the composition can be read aloud, then extemporized, always insisting upon the expression of the feeling.

The final step is impromptu work. The student is given (or chooses) a topic demanding a given tone (as, topic-Joy; tone-Joy), which then and there, for one to two minutes, must be developed orally. Again the teacher will seek for the true expression of the particular feeling demanded.

The pedagogic value of the method here developed has proven most marked. By the steps that have been briefly outlined *the student is taken through every phase of reading and speaking that will be demanded of him throughout his career.* In social, business or professional life he must either read his composition (or that of others),

extemporize, or be impromptu, and by the process we have outlined, he learns in a way he never can forget that his greatest effectiveness will be when he expresses not only the thought but also the feeling; that if the emotional attitude toward the thought is one of gayety, the tone of the speaker must be that of gayety, if indignation, the tone must be indignation, and so on throughout the entire expressional field.

Of actual work by students along these lines the author offers a few examples. After practice upon the Tone Drills and the selections illustrative of Gayety, one student submitted as his original one minute composition upon this tone, the following:

Hello, Jim! Hello, Bob! isn't this a grand old morning for Thanksgiving! Let's go for an outing, and take a ramble over the hill through the woods and down to the river. Hurrah! Hurrah! Good for you old boy John! We'll have the time of our lives. Bob, get your gun. Jim, call the dog, and we'll be off in a jiffy. Here Tracy! Here Tracy! Run ahead! Listen boys! Listen! That's Tracy down in the woods already. Come on boys! Come on! Run! Run!

Another student this:

The ground is covered with snow, just nice for snowballing! Let us go out and have a game. Hurry up you slow poke! Let us side up and see who wins the battle. Now ready! Don't throw too hard. Oh, what fun this is! Smack! crack! stars! Look out there! that was a hard one. Ouch! Stand like a wall! Throw well! Hit your man! They're going back, hang to them! Let them have a full volley! Now they are running! The battle is won! Hurrah! Hurrah!

As illustrative of the tone of Admiration one student's composition was:

The garden was beautiful. Here and there was a fountain gushing forth in gorgeous sprays. Sweet scented roses of all species and varieties were to be seen, some white, others red, and still others pink; some large, some small, some in full bloom and others about to open their eyes to the dawn of day. Rich with fragrance the delicate

violet peeped out like the stars of heaven, the daisy and the buttercup smiled upon the scene and the velvet pansies richer in color and charm than the most delicate silks of the Orient, mingled in profusion with the other tenants of this soul inspiring garden.

Where is the land, this side of paradise, so beautiful, so grand, so magnificent and so inspiring as the land of flowers!

As his Composition illustrative of the Tone of Awe a student handed in the following:

Have you ever stopped to realize how full of awe is death. The crape on the door, commands reverence for the pale and silent body within. Everything is as quiet and still as night! All about you is sadness. In the coffin, calm and peaceful, motionless and rigid, rests the body that only yesterday was full of life and animation.

The minister with the bible in his hand offers up prayer for the departed soul or tries to console the family in their sad bereavement. The pall-bearers carry the casket with solemn steps to the hearse. The grave is reached; the casket is lowered into the grave; a few handfuls of dirt, and all is over. As we wend our sad way homeward, little do we know whose turn is next, we know not what minute we will be called to depart. So go the rich, and the poor, the great and the lowly. Death knows no preference. Every one should so live that, when his time comes, he is prepared to go to his eternal rest.

For his original work covering the tone of Excitement:

The other afternoon while I was walking along one of the down town streets, I was startled by a terrific explosion. Another violent blast and a gush of flame leaps out of the window of a large factory down the street. I hastened to the fire, the street was alive with people. All of a sudden the surging sea of humanity is terror stricken by the sight of a little girl, in the top story window, shouting and screaming for help.

Where is the fire department! Why don't they come to the rescue! Has any one turned in the alarm! A clanging is heard in the distance, nearer and nearer comes the ringing of the bells, louder and louder grows the clatter of horses hoofs, presently the fire engines burst in on all sides. The horses foaming and frothing at the mouth dash into the crowds—What a terrible pushing and scrambling and struggling to get out of the way of the horses. "Look out for the horses!" "Make room for the firemen!" "come from a thousand voices. "Save the girl!" shout the frightened spectators.

"To the rescue," "the girl! the girl! save the girl!" "Ladder to the roof!" cries the captain. Twenty mighty hands seize the ladders —up-up-up they go.

Another's composition to illustrate tone of Joy.

O! The joys of Springtime! Nature puts on a new garb, a glorious garb! The vales are decked with flowers, the bluffs are adorned with forests, the brooks ripple down the hillsides, and the air is filled with melodious songs of birds. And our hearts are in harmony with the surroundings. Dull sloth is shaken off and our whole being is permeated with new hopes, new faith, and new aspirations.

And for Admiration:

I never beheld such a beautiful woman in all my life! Long and eagerly had I searched for my ideal. This lady steps upon the scene. I almost fall prostrate. Propriety alone saved me from exclaiming aloud—"There she is!" O! Those lovely eyes, that sweet expression, those beautiful tresses, that angel's form! He is a stone who can remain unsmitten having beheld such a being! She is a beauty, a paragon, an angel!

It will be seen from these examples that the practice by these students, upon the Tone Drills and their illustrative selections, resulted in a vivid appreciation of the particular feeling. Of course, the foregoing work is from capable students, but it has been found that all students, in greater or less degree, develop this expressional appreciation.

CHAPTER III.

TONAL ANALYSIS.

At intervals throughout the preceding work there can be given exercises in tonal analysis or Toning. By Toning is meant the noting down by the student of all tones demanded in the effective expression of a selection. This requires that the teacher choose selections from poetry and prose characterized by frequent change of tone. For initial work may be mentioned such selections as Hemans' "Bernardo del Carpio," Tennyson's "Lady Clare," "The Defence of Hofer," Byron's "Waterloo."

An excellent example for the first assignment is the poem on William Tell, which begins:

"Place there the boy," the tyrant said;
"Fix me the apple on his head.
Ha! rebel, now!
There's a fair mark for your shaft;
To yonder shining apple waft
An arrow." And the tyrant laughed.
With quivering brow
Bold Tell looked there; his cheek turned pale;
His proud lips throbbed as if would fail
Their quivering breath.
"Ha! doth he blanch?" fierce Gesler cried,
"I've conquered, slave, thy soul of pride."
No voice to that stern taunt replied,
All mute as death.

As an example of a method of tonal analysis, the author gives an excerpt from his comment on this poem, in his "Natural Drills in Expression with Selections:"

Before proceeding with the analysis of part of this poem it must be clearly understood:

(a) We are considering the feelings, not the thoughts.

(b) The phraseology set down as describing the states of feeling is not the only phraseology that could be used.

(c) The analysis is not the only analysis. It is given as a practical illustration of the scope and power of the tone principle in the study of literature for the purpose of interpretation.

(d) Conception does not necessarily demand that the particular feeling or its tone shall be written down. A student will often know the feeling aright, but be unequal to describing it in words.

(e) Writing down the feeling, however, insures greater accuracy and will give splendid mental training. The student will then know that he knows.

Coming now to the analysis, it is first necessary to determine the United Aim. After carefully reading the poem we conclude the author intends that every word shall in some way contribute to telling the story of William Tell and the apple—Dominant Thought and from the viewpoint of sympathy with Tell—Dominant Feeling. This, then, is our United Aim which we shall use as our guide and arbiter.

"Place there the boy."

This is spoken by the tyrant, and evidently to one of his soldiers. The feeling here, the state dominating Gesler, is one of command; and we so note.

"the tyrant said."

This is the author himself speaking. What is the feeling here? First we must refer to our United Aim. This decrees that the poet intends to exhibit sympathy for Tell. Then the feeling will be one of indignation. By this is shown our opinion of the tyrant in placing the boy's life in peril. We manifest sympathy for Tell and hatred for Gesler.

"Fix me the apple on his head."

The feeling here, the state dominating Gesler, is one of command.

"Ha! rebel, now!"

This is Gesler to Tell. The words "ha" and "now" tell us of what?

Exultation. Gesler says here in reality. "At last, you expert shooter, I've a chance to take the pride out of you."

"rebel"

Plainly this is spoken with contempt.

"There's a fair mark for your shaft;"

Here Gesler does not mean what he says. He knows the mark is not fair but most unfair. Irony is the state, colored with taunting.

"To yonder shining apple waft an arrow."

This is evidently delivered in a tone of command.

"And the tyrant laughed."

Here we must think a moment. Does the author intend that we shall utter these words with the feeling accompanying ordinary explanation, or does he desire something more? Does he ask us to suggest on "laughed" the sarcastic, tantalizing way in which Gesler laughed, or, again, does he wish us to show indignation at the fact of the laughing, or, yet again, does he desire to convey to the listener amazement that Gesler could actually exhibit glee at his devilish scheme, or, still again, does he intend indignation to accompany delivery of "the tyrant" and amazement on "laughed?"

Here is a variety of possibilities; how shall we decide? We have agreed that the poet intends as part of his United Aim, sympathy for Tell, hatred of Gesler. Would not the feeling here be indignation, and also amazement bordering on horror, that a man commands a father to shoot a son and laughs at it? The words might be paraphrased colloquially thus, "And would you believe it, the wretch actually had the fiendishness to laugh." Applying this to the author's words, we have "And the tyrant" given with indignation, "laughed" with amazement. It may be argued that this analysis is too subtle, that one state only would underlie these words; but if a story teller is intense, deeply in earnest, this variety of emotion will be warranted and natural. It is asked, would not "laughed" take a tone suggestive of Gesler's particular taunting way, and the answer is that Gesler's fiendish proceeding would surely focus the attention more upon the awfulness than upon the manner.

"With quivering brow
Bold Tell looked there; his cheek turned pale;
His proud lips throbbed as if would fail
The quivering breath."

Is this the ordinary calm description? No, for the situation is too unusual, too intense for that. The feeling here is deep concern.

"Ha, doth he blanch?"

Here we have fierce exultation.

"fierce Gesler cried."

Here, explanation tinged with indignation at Gesler.

"I've conquered,"

Fiendish exultation.

"Slave,"

Contempt here.

"Thy soul of pride."

Here, exultation and contempt.

"No voice to that stern taunt replied—
"All mute as death."

Is this calm narration? or sympathy? or awe? The occasion, surely, is too vital to tell it colloquially. Pity might creep in, but the stronger drives out the weaker, the mind is above all swayed with the atmosphere of hush, stillness and concern that envelops the occasion. Plainly the feeling is one of awe.

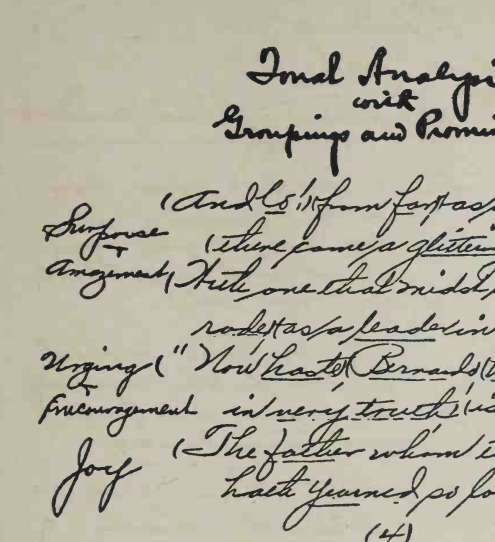
Tonal Analysis is of great pedagogic value because it compels the student to make clear to the teacher his conception of the feeling in a selection both as a whole and in detail. Also when time does not permit the oral test it enables the teacher to have before him positive proof that his class assignments have been studied. These tonal analyses may be criticised by the teacher, either first and then handed back to pupil, or they may be made a class exercise, each pupil correcting his own paper (or that of another student if advisable), and then handed in for the teacher's inspection.

Following are examples of actual work of students in Tonal Analysis:

Toning

Voting for the Declaration of Independence

Determination	"Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote"
Concession	It is true indeed that in the beginning we aimed not at independence
Assertion	But there is a divinity that shapes our ends.
Appeal & Indignation	Do we mean to submit . . . Just.
Confident Resolve	I know we do not mean to submit . . . . .
Resolution	We must fight it thro. × if it was etc, why put off longer the Declaration?
Arguing	
Solemnity Certainty	Sir. Before God I believe the hour has come
~~Res~~ Deliberate resolve & devotion	My judgement ---.-- in it.
Sacrifice	all that I am.



In the actual rendering of a selection when there is a failure to give the correct tone the student should be questioned as to the feeling, and if he correctly states it, and still fails to render it—he should then be asked to reduce the idea to terms of his own experience emotionally in accordance with the Colloquial drills. This usually

is adequate. If, however, he is unable to do this, then, and then only, should the teacher directly aid him. Constantly the student should be trained to see the emotional significance of the idea he is expressing.

PART III.

THE EXPRESSION OF THOUGHT.

CHAPTER I.

PROMINENCE AND PAUSE.

For the effective expression of thought as distinguished from feeling there must be recognized and applied three symbols, Prominence, Articulation and Pause. Articulation (which includes Pronunciation), gives to sounds singly or combined their differentiation—words, Prominence gives to words their relative importance, and Pause indicates their connection. Stating it broadly, Articulation is the symbol of individuality, Prominence the symbol of value and Pause the symbol of relationship. These three symbols are tangible quantities. They may be understood and applied by even the elementary student, and as naturalness and power in the expression of thought is dependent upon their adequate recognition the teacher should make such recognition an especial concern.

With respect to Pause, the teacher by oral example will show the pupil how the varying length of silences in speech indicate to the listener the kinship of words, how, for example, a longer pause after "deep" than after the other words in "deep and dark blue ocean" tells us that the ocean was deep, and of a dark blue, how the longer pause coming after dark, makes the ocean a blue ocean that is deep and dark, and how the longer pause after "blue" makes it an ocean deep and dark blue. The teacher will emphasize, also by oral illustration, how this variation in pause really marks the words off into phrases or groups,

and he will point out and illustrate that the groups in intelligent spontaneous utterance are in reality *all the words necessary to one another to make a definite idea or definite part of an idea* as "It will rain," definite idea, " 'It will rain' John remarked," definite parts.

While in the main, these groups are marked off by punctuation, there is usually a number left to the student's judgment. The teacher will choose selections containing a goodly number of unpunctuated groups and will have the students indicate them, sometimes orally, and sometimes by written exercise.

It will be seen that the special function of grouping is to aid in making the thought intelligible. It joins and separates words by the law of relationship so that the listener will have less difficulty in grasping the idea as a whole, and, it may be asserted, that that grouping is the best which, in the shortest time, most makes clear the meaning.

If the function of grouping is clearness that of Prominence is vividness. Prominence may be defined as that particular phase of utterance which makes a word or words *stand out.* Its effect upon the listener is that of added importance; he understands that the idea conveyed in the words or phrase made prominent is of greater value than that in the word or words given with less prominence. Prominence is usually attained by increased force, but sometimes it may be attained with less force. The essential characteristic is vividness by *contrast.*

Analysis of selections with reference to prominence should be carried on simultaneously with the group analysis; in fact it will be found that exercise in prominence is largely a matter of the determination of the relative value of the groups. For this twofold analysis the author has

found no better example for initial work, than the story of Belshazzar's feast in Daniel, fifth chapter.

The standard of test in respect to what should or should not be made prominent, is, of course, the intent of the author—what does the writer or speaker seek most to convey, and what word or words are indispensable to the conveyance of this essential thought. The application of this test can be illustrated by the opening lines from Hamlet's "Instruction to the Players:"

"Speak the speech I pray you, as I pronounced it to you, trippingly on the tongue; but, if you mouth it, as many of our players do, I had as lief the town crier spoke my lines."

What is to Hamlet most vital in the foregoing sentence? What is it he wants the players to fix deeply in their minds and moreover to practically apply? The answer must be to "speak the speech trippingly on the tongue." Hamlet could leave out all the rest of the sentence and yet convey his desire to the players. The remainder simply elaborates, makes plainer, the main idea. Thus "speak the speech" and "trippingly on the tongue" demand the most prominence in the sentence. "As I pronounced it to you," "if you mouth it," "I had as lief the town crier spake my lines," are the groups that demand the secondary prominence. "I pray you" and "as many of our players do" are the least important, almost unnecessary.

There are a number of other phases of Pause and Prominence than those considered here. These are discussed and illustrated, in a practical way, in the author's "Natural Drills in Expression with Selections."

CHAPTER II.

ARTICULATION.

With regard to Articulation it is the experience of the author that excellence in this field is most quickly attained by the use of the principle of *Comparison and Contrast.* The confusion of the sound t or d for th, of s for z, zh for sh, v for w and so on, is best remedied by placing before the student in juxtaposition the confused sounds, and also words in which these confused sounds appear.

Next in importance to this principle of comparison and contrast in securing correctness and finish in articulation comes *drill in accent.* By this is meant that there is selected a series of words whose accented syllable contains the fault of the student, and in the utterance of these words these accented syllables are attacked vigorously.

The application of these principles can be seen in the author's "Natural Drills in Expression with Selections," from which the following is an illustration:

DRILLS ON SELECTED CONSONANTS.*

T, Th, D.

t as in toot.

th as in thick, myth.

th as in though, smooth.

d as in did.

*From "Natural Drills in Expression with Selections" in which work complete drills are to be found.

Errors in Pronunciation:

t sometimes incorrectly sounded like d in dun and fad.

d sometimes incorrectly sounded like t in tin and fit.

th in thick and myth sometimes incorrectly sounded like th in smooth and though.

th in though and smooth sometimes incorrectly sounded like th in thick and myth.

Distinction Drill:

(a) sooth, soothe; bath, bathe; both, booth; breath, breathe; thank, than; think, then; thatch, that.

tin, din; ten, den; tot, dot; tart, dart.

Utter the following vigorously:

(b)	(c)
thin, tin, din	dead, debt, death
than, tan, Dan	heed, heat, heath
thank, tank, dank	shed, sheet, sheath
those, toes, doze	need, neat, beneath
thread, tread, dread	had, hat, hath
thigh, tie, die	ladder, latter, lather
the, tee, dee	bode, boat, both
their, tare, dare	ore, oat, oath
thicket, ticket	pad, pat, path
theme, team, deem	broad, brought, broth
then, ten, den	rod, rot, wroth
thick, tick, Dick	hard, heart, hearth

(d)	(e)
not thatch but thatcheth	to the two that thatcheth
not tether but tethereth	to the two that tethereth
not theorize but theorizeth	to the two that theorizeth
not thicken but thickeneth	to the two that thickeneth
not thieve but thieveth	to the two that thieveth
not thin but thinneth	to the two that thinneth
not thirst but thirsteth	to the two that thirsteth
not thrash but thrasheth	to the two that thrasheth

not thread but threadeth to the two that threadeth
not threaten but threatenethto the two that threateneth
not throw but throweth to the two that throweth
not thrill but thrilleth to the two that thrilleth
not thrive but thriveth to the two that thriveth
not throb but throbeth to the two that throbeth
not throttle but throttleth to the two that throttleth
not thrum but thrumeth to the two that thrumeth
not thrust but thrusteth to the two that thrusteth
not thwart but thwarteth to the two that thwarteth
not thunder but thundereth to the two that thundereth
not thwack but thwacketh to the two that thwacketh

Accent Drill:

(a). Tutored, tortured, tattered, tittered, tettered, tottered, torrid, torrent, abated, abetted, attainted, attuned, attired, tautology, tabouret, taciturn, tact, tactics, tantamount, tertiary, tether, strait, tincture.

(b). Didactic, death, defeating, dedicate, dedication, deodorize, data.

Sentences:

(a). To do the truth daily try to think the truth.

(b). To dare, to do, to die.

(c). Two duties do.

(d). He ate edible tamarinds.

(e). They threaten to not abate one jot or tittle.

(f). To think the thought is theoretically to tell the thought, though this thinking the thought telleth not the tale thoroughly.

(g). Theophilus Thistle, the successful thistle sifter, thrust three thousand thistles through the thick of his thumb; see that thou thrust not three thousand thistles through the thick of thy thumb.

APPENDIX.

I.

METHOD OF STUDY AND PRACTICE OF EXPRESSION.*

METHOD OF STUDYING A SELECTION.

1. *Determine the United Aim:*
   (a). The Dominant Thought. What does the selection aim to show, prove, tell, etc.?
   (b). The Dominant Feeling. What is the emotional attitude of the author (or character) towards the Dominant Thought?
2. *Determine the Groups.* What words are closely related?
3. *Determine the Ideas (and Their Words) that Demand* (a) *Prominence,* (b) *Pause.*
4. *Determine the Tones in Which the Various Ideas Should Be Delivered.* What are the various feelings in the selection and what tones will best show these?
5. *Make the Ideas Yours.* Understand with absolute clearness every idea in the selection.
6. *Make the Feelings Yours.* Exercise the imagination upon every idea. Go into your own experience and see if the emotion has not been yours in some simple form.

(Groups may be indicated by parentheses, prominent words by underlining, tones by marginal notes.)

METHOD OF PRACTICING DELIVERY.

1. Have a listener. If impracticable, imagine one.

*From "Natural Drills in Expression with Selections."

2. Tell *ideas*, not words.

3. Intensely desire to have the idea grasped by listener.

4. Aim to convey to the listener the feelings in the selection. Manifest vividly the true feeling toward the ideas expressed.

II.

EXAMPLE OF METHOD OF ARRANGEMENT OF SELECTIONS, SUGGESTED IN PART II.*

TONE OF ADMIRATION.

(See Tone Drill No. 1.)

[The tone of Admiration proclaims the speaker's great delight or pleasure in the person or thing contemplated. It has a tinge of Amazement.]

The Ice Storm.

MARK TWAIN.

After all, there are at least one or two things about New England weather (or, if you please, effects produced by it), which we residents would not like to part with. If we had not our bewitching autumn foliage, we should still have to credit the weather with one feature which compensates for all its bullying vagaries—the ice-storm—when a leafless tree is clothed with the ice from the bottom to the top—ice that is as bright and clear as crystal; every bough and twig is strung with ice beads, frozen dew-drops, and the whole tree sparkles, cold and white, like the Shah of Persia's diamond plume.

Then the wind waves the branches, and the sun comes out and turns all these myriads of beads and drops to prisms, that glow, and hum and flash with all manner of colored fires, which change and change again, with incon-

*Taken from the author's "Natural Drills in Expression with Selections."

ceivable rapidity, from blue to red, from red to green, and green to gold; the tree becomes a sparkling fountain, a very explosion of dazzling jewels, and it stands there the acme, the climax, the supremest possibility in art or nature of bewildering, intoxicating, intolerable magnificence! One cannot make the words too strong.

Month after month I lay up hate and grudge against the New England weather; but when the ice-storm comes at last, I say: "There, I forgive you now; the books are square between us; you don't owe me a cent; go and sin some more; your little faults and foibles count for nothing; you are the most enchanting weather in the world."

God and Beauty.

RICHARD S. STORRS, JR.

How perfectly replete is God's mind with all the laws and types of beauty.

We go into a collection of flowers and fruits, like those which we often see exhibited in the city or populous village, and there observe the innumerable varieties of color and of form assembled before us. Crimson, purple, scarlet, violet, every possible shade and tint of the green, the purest white, the richest, most velvety dark-blue or black, pearl color, gold color, lilac, vermillion, shades that melt into and are lost in each other, shades that are far too delicate to be defined by the relatively coarse apparatus of words—all are here, in inexhaustible richness, in seemingly inextricable confusion and medley, yet in really absolute proportion and harmony. Very often several are combined in one flower; and always when combined, in most beautiful, even musical, agreement and concord. The cup of the blossom is of white, edged with crimson; the petals are of scarlet, drooping gracefully out of their silver sheath; and even these are tufted and crested at the

end as if by a patient, assiduous tastefulness that could not let them go, with a golden finish.

We try to make the flower immortal and almost pine because it is not. We would stop, if we could, the steady and silent wheels of time, before they crushed the fragile glory. God will not let the flower live because he has another yet nobler thought, of more complete beauty, which he would show us. He hangs around such sights of beauty the stately grace and majesty of the earth—its woods and plains, its streams and seas, the sunshine flashing over all, the sunsets gorgeous in their pomp of pillared amethyst, opal, gold. He pours the beauty of the moonlight, even upon a resting world, weird and fantastic, yet lovely as a dream. He spreads the infinite canopy of the night, and touches it everywhere with dots of splendor. He makes each season a moving panorama of sights and sounds, of brilliant gleams or fragrant odors, full, constantly, of beauty to him who studies it.

He does not do this for the observation of man alone, remember; he does it for the utterance of his own interior and spontaneous thought. The whole creation teems thus with beauty, because his own mind teems with it evermore. He fills the forest depths, which no man sees, with foliage, yearly reproduced and yearly lost, age after age; with blossoming vines; with brilliant and tuneful birds; with grasses and mosses, all delicate and all transient. He paves the sea itself with shells, and edges the coasts with coral reefs, and makes the fish, which no man sees except through some strange violence of storms, a very mirror of every tint most sumptuous and splendid. In the midst of the forests, in the depths of the solid structure of the tree, he hides the curling and delicate grains which art laboriously searches out and displays. Amid rough rocks he drops the diamond; under the rude and earthly shell,

he spreads the sheen of precious pearl; around gray cliffs the modest harebells wreathe their necklace at his command. The tiniest insect is covered over with beauty, his wings inlaid and plaited with gold, his breast and crest tipped with silver and pearl, the infinitesimal lines of his eye burnished beyond all human art!

And then God goes to other worlds, with his united creative energy, and there he erects a still different structure. He lays the very foundations differently, of masses and proportions, that he may build the whole edifice anew, and may spread with the same divine prodigality another series of inimitable decorations.

The Vale of Cashmere.

THOMAS MOORE.

Who has not heard of the Vale of Cashmere,
With its roses the brightest that earth ever gave,
Its temples, and grottos, and fountains as clear
As the love-lighted eyes that hang over their wave?
Oh to see it at sunset,—when warm o'er the Lake
Its splendour at parting a summer eve throws,
Like a bride, full of blushes, when lingering to take
A last look of her mirror at night ere she goes!—
When the shrines through the foliage are gleaming half-shown,
And each hallows the hour by some rites of its own.
Here the music of prayer from a minaret swells,
Here the Magian his urn, full of perfume, is swinging,
And here, at the altar, a zone of sweet bells
Round the waist of some fair Indian dancer is ringing.
Or to see it by moonlight,—when mellowly shines
The light o'er its palaces, gardens, and shrines;
When the water-falls gleam, like a quick fall of stars,
And the nightingale's hymn from the Isle of Chenars

Is broken by laughs and light echoes of feet
From the cool, shining walks where the young people meet,—
Or at morn, when the magic of daylight awakes
A new wonder each minute, as slowly it breaks,
Hills, cupolas, fountains, called forth every one
Out of darkness, as if but just born of the Sun.
When the Spirit of Fragrance is up with the day,
From his Haram of night-flowers stealing away;
And the wind, full of wantonness, woos like a lover
The young aspen-trees, till they tremble all over.
When the East is as warm as the light of first hopes,
And Day, with his banner of radiance unfurled,
Shines in through the mountainous portal that opes,
Sublime, from that Valley of bliss to the world!

Cleopatra's Barge.

WILLIAM SHAKESPEARE.

The barge she sat in, like a burnish'd throne,
Burn'd on the water: the poop was beaten gold;
Purple the sails, and so perfumed that
The winds were love-sick with them; the oars were silver,
Which to the tune of flutes kept stroke and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggar'd all description: she did lie
In her pavilion, cloth-of-gold of tissue,
O'er-picturing that Venus where we see
The fancy out-work nature: on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did.

Her gentlewomen, like the Nereides,
So many mermaids, tended her i' the eyes,

And made their bends adornings: at the helm
A seeming mermaid steers: the silken tackle
Swell with the touches of those flower-soft hands,
That yarely frame the office. From the barge
A strange invisible perfume hits the sense
Of the adjacent wharfs. The city cast
Her people out upon her; and Antony,
Enthroned i' the market-place, did sit alone,
Whistling to the air; which, but for vacancy,
Had gone to gaze on Cleopatra too,
And made a gap in nature.

—Antony and Cleopatra, ii., 2.

III.

SUGGESTIONS FOR TOPICS FOR SPEECHES WITH DOMINANT TONES.*

I. Admiration:
   1. The garden was beautiful.
   2. The music was beautiful.
   3. The sunset was beautiful.
   4. The scenery was beautiful.
   5. It was a beautiful picture.
   6. She was a beautiful woman.
   7. Washington.
   8. Ulysses Grant.
   9. The United States.

II. Affection:
   1. Lincoln wins our affection.
   2. Children are lovable.
   3. Mother.
   4. Sister.

III. Indignation:
   1. Child Labor is shameful.
   2. Bribery deserves condemnation.
   3. The assassin.

IV. Aversion and Disgust:
   1. Drunkenness is disgusting.
   2. Laziness should be shunned.
   3. The sneak.
   4. Prejudice.

*From the author's "Effective Speaking."

V. Awe:
   1. Death is awful.
   2. The Universe.

VI. Condemnation, solemn:
   1. Thoughtless actions are to be condemned.
   2. Unkind words.

VII. Condemnation, angry:
   1. Reckless automobiling deserves condemnation.
   2. Wilful misrepresentation by the press.
   3. The non-enforcement of laws.

VIII. Contempt:
   1. The coward deserves our contempt.
   2. The hypocrite.

IX. Courage:
   1. Live your convictions.
   2. Bear up under misfortune.
   3. Grit.

X. Defiance:
   1. Tyranny should be defied.
   2. We should assert our rights.

XI. Joy:
   1. Spring is full of joy.
   2. Good news.
   3. The joy of living.

XII. Emulation:
   1. Aim high.
   2. Ideals.

XIII. Dread:
   1. A plague is to be dreaded.
   2. A flood.
   3. An earthquake.

4. Civil war.
5. Anarchy.
6. Panic.

XIV. Encouragement:

1. Every cloud has a silver lining.
2. Steady push wins.
3. Never say die.

XV. Gloom:

1. It was a gloomy day.
2. The future of the drunkard is dark.

XVI. Excitement:

1. There was great excitement at the fire.
2. A race.
3. A baseball game.

XVII. Uproar:

1. There was great uproar at the meeting.
2. A storm.
3. A battle.

XVIII. Gayety:

1. There was great fun at the picnic.
2. He was full of fun and frolic.
3. A romp.

XIX. Generosity.

1. He exhibited great self sacrifice.
2. Giving to the needy.

XX. Grief:

1. His failure in business caused great grief.
2. The loss of a dear friend.
3. The year-old orphan.
4. The mother's loss of her only child.

XXI. Horror:

1. Shipwreck has its horrors.
2. Torture.
3. Cannibalism.
4. The horrors of war.
5. Delirium tremens.

XXII. Denunciation:

1. Cheating deserves denunciation.
2. The tyranny of monopoly.
3. The confidence man.

XXIII. Love:

1. Our mother deserves our love.
2. One's sweetheart.
3. One's wife.

XXIV. Malice:

1. May evil come to evil doers.
2. The "hold-up."
3. The traitor.

XXV. Mirth:

1. The incident was mirthful.
2. Pranks.
3. Fun.

XXVI. Modesty:

1. He possessed true modesty.
2. The modesty of Lincoln.

XXVII. Omination:

1. There are signs of a great storm.
2. The day of reckoning.
3. Judgment day.

XXVIII. Pain.:

1. That course will break your mother's heart.

2. Injuring your country.
3. Ruining your children.

XXIX. Pity:
1. The poor have many sorrows.
2. The uncared for.
3. The blind.

XXX. Rage:
1. He slandered a defenseless woman.
2. Torturing the innocent.

XXXI. Regret:
1. You have caused unnecessary suffering.
2. Your unintentional misrepresentation has caused a great deal of trouble.

XXXII. Remorse:
1. You have ruined an innocent man.

XXXIII. Ridicule:
1. The fop is ridiculous.
2. Superstition.
3. The number thirteen.
4. Friday.
5. Ghosts.

XXXIV. Sadness:
1. It was a sad death.
2. The sad hours.

XXXV. Sarcasm:
1. The gentleman showed great "condescension (?)."
2. He showed great "loyalty (?)."

XXXVI. Scorn:
1. The bribe giver deserves our abhorrence.
2. The grafter.
3. The hypocrite.

XXXVII. Solemnity:

1. There is something solemn about the riddle of life.
2. The death watch.

XXXVIII. Sublimity:

1. The ocean is sublime.
2. The Heavens.
3. The vast mountain ranges.

XXXIX. Warning:

1. Overconfidence is dangerous.
2. The dangers of the hour.

Natural Drills in Expression with Selections.

By ARTHUR EDWARD PHILLIPS, Author of "Effective Speaking," "The Tone System," etc., Director, Department of Public Speaking, the Theological Seminary of the Evangelical Lutheran Church at Chicago; Principal, Phillips School of Oratory, Chicago.

PARTIAL CONTENTS.

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THE NEWTON COMPANY, CHICAGO.

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By ARTHUR EDWARD PHILLIPS, Author of "Natural Drills in Expression," etc., Director, Department of Public Speaking, the Theological Seminary of the Evangelical Lutheran Church at Chicago; Principal, Phillips School of Oratory, Chicago.

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